



CHRISTIAN BOURGOIS EDITEUR

Verbal victory

JEAN GENET *Funeral Rites*. Translated by Bernard Frechtman. 256pp. Anthony Blond. 42s.

jean-paul aron
essai d'épistémologie
biologique

fernando arrabal
carnet: théâtre 1968/71,
1969

fernando arrabal
théâtre - 6 volumes parus

michel bernard
666

michel bernard
le cavalier blanc

michel bernard
la négresse muette

l'eroi hybris
candide

jorge-luis borjes
essays sur les anciennes
littératures germaniques

catherine brethiat
l'homme facile

william burroughs
la machine à vapeur

william burroughs
le ticket qui explosa

philippe carthou
le mutant

jeanne champion
s.

maurice clavel
la pompe de pitié

bernard collin
peuplier

francis debré
la vingt et neuvième chinoise

philippe defennois
projets d'avenir

rene elmi
que leur sang
en novembre?

guarés kohout
lettres par desous
la frontière

peter hacks
la bataille du luboz

ernst jünger
chances, attitudes

ernst jünger
visite à godenduin

claudie klotz
slang-slang

d.h. lawrence
éros et les chiens

h.p. lovecraft
épouvante et surnaturel
en littérature

nicolas mellecour
rose et carna

henry miller
lettres à Jeanne

hélène pamein
l'art et les artistes

claudie pelieu
le journal blanc du hasard

perec, roubaud, lusson
petit traité
invitant à la découverte
de l'art subtil du go

dominique de roux
maison jaune

jules roy
la mort de ma

giovanni segre
la confirmation

anthony shaffron
in mouso apostat

marcel spada
à la fête rouquine

roland topor
erika

féderick tristan
naissance d'un spectre

Pommes Funèbres, written towards the end of the war, published commercially in 1953 (in a modified version) and only now translated, has probably had a worse press than any other of Genet's novels. And certainly a French writer who, in a novel dedicated to the memory of a fallen Communist Resistance worker, hymns the Milice, the Panzer troops and Hitler himself, while rubbing our faces in the details of homosexual couplings, has a good deal of explaining to do. If, that is, novelists have to be not only faithful to themselves but ideologically acceptable as well. In itself, the fact that Genet is by and large not "acceptable" can of course suggest nothing, good or bad, about his writing though it may frighten the forewarned reader into inspecting his defences; but only a constant preoccupation with ideology can explain why there has been, in spite of the explicit organization of the novel, so much *arguing* with Genet. Perhaps indeed his famous "Ma victoire est verbale" makes a sardonic as well as an aesthetic claim.

The first thing to be said about *Funeral Rites* is that it is an overwhelmingly private novel. The question, "why was it written in this way?" is largely answered by Genet within the novel: it is in trying to answer the more insistent question, "why then did he write it at all?" that we may catch a glimpse of the elusive Genet. The surface design is simple: the book is a tribute to the memory of his lover, Jean Decarnin, a Resistance activist killed by a militiaman; the web of words is the form of Genet's grief, woven round a centre which is the burial of "Jean D".

But the fact that Jean D's death has made him a national hero prescribes in detail the patterns of mourning: Genet's surge of spontaneous grief simply aligns him with these. How can Genet the social leper accept this coincidence without

appearing to act out a sacrilegious masquerade, and so betray his love? On all sides he is being welcomed into the camp of the virtuous, for the wrong reasons. Genet's answer is to invent his own masquerade: to embrace gladly everything that Jean D stood against. To counterweight Jean D's communist militancy he will, catching at a face seen in a newsreel, create and idealize Riton, of the loathed Milice, and put him beside Erik, the bull-necked German tank-driver; to forestall the pious clichés which greet a love stopped by death he will linger scurrily on sodomic practice; and all this so shaped as to isolate him from us. There is not even the possibility that this is all an aberrant attempt to disguise "orthodox" grief behind repellent trappings. Then why?

Part of the answer lies in the patterns of behaviour offered. For all the fascination of the overlap with "real" history and its reflection in narrative episodes, there are no characters and no episodes in this book. What we have is what Genet himself calls a "prismatic decomposition" — of himself; a projection into alien flesh of tendencies, experiences and imaginings that are his own. In a world which, he believes, has denied him the use of moral and psychological criteria, he cannot evaluate his experience; and so he "tries himself out" in Riton, in Erik, in the bedraggled little maid (also betrayed, even in that "supreme actor" and universal villain — Hitler. Since there

Outside the cocoon

JEAN-LOUIS CURTIS: *The World of Older Men*. Translated by Robert Baldick. 278pp. Michael Joseph. 35s.

Twenty years ago Jean-Louis Curtis won his first literary prize with a novel called *Les Jeunes Hommes*. Its sequel is a study of three men living in a provincial town in South-West France who come to middle age. (Perhaps when the author reaches seventy the trilogy will be completed.) At the same time as they grow older, the cocoon of provincial life that has sheltered non-Parisians from Madame Bovary to Thérèse Desqueyroux is cracked open by the paraphernalia of postwar society. Cars block the streets, television aerials adorn the roofs of the housing developments, a holiday camp of the "Club Atlantis" descends on the coast. The old bourgeois clichés, the lawyers and the landowners, living in the best part of town, find their fortunes declining and their social standing irrelevant as they grow out of touch with the new order of things.

While he attempts to show both sides, the author seems to be far more

at home in the company of the declining bourgeoisie than in that of the rising fortune-hunters. It takes more to make the latter convincing than the superficial machination of a grasping wife or the conspiracy to ruin a gentleman farmer by procuring him a lover; and when their son turns out to be socially and psychologically maladjusted it becomes clear whose side M. Curtis is on. While he is entitled to class prejudice, the imbalance it creates is disquieting.

There is a great risk in telescoping twenty years or so into a relatively short novel. It says much for the writer that he succeeds in conveying the impression that one of the characters makes explicit towards the end, when he recalls his life as the passing of an old film, cutting from one major event to the next, the characters, jerking along, made up to look older in every scene. His success is primarily due to his dating each episode with a mention of some contemporary topic — Dien Bien Phu, Sputniks, Françoise Sagan, Vietnam, and so on.

Social disruption serves as a parallel to the lives of the principal characters. The first, a landowner,

is no one to reflect, in "place feelings, he must rely on common sense. And if, within the novel, "prismatic decomposition" is a step towards seeing his grief novel as a whole allows him a view how far his words have enabled to experience, and at the same time, intensity of feeling had to be written.

Tentative, irregular in rhythm many ways childlike, *Funeral Rites* is also horrifying; but if its for honesty leaves Genet's terms, not on ours, nor on those of Sartre, for all his—be of his intellectual sympathy. To art, not to psychological and that this appalling book belongs. This indeed is verbal victory.

These four books are adapted from the series *Classici dell'arte* published in Milan by Rizzoli. Each book contains a brief introduction, an anthology of criticism of the artist, sixty-four colour plates, a bibliography, and a catalogue illustrated with tiny reproductions of the paintings discussed.

In the Italian edition the introduction, written by Renato Guttuso, was interpretative, and the his head above water. The thirteenth volume, *Il Giotto*, opens resolutely, however, find that middle-aged in the first person singular fossilizes the attitudes and end: "Credo, non è presunzione, di avere di loro, rievocando il passato per Giotto — un incontro privilegiato". So that they are incapable of recognizing "un incontro privilegiato". ing not only to social changes, and Pomilio, in the *Leonardo*, also developing relationships. low, his example "Ho sempre molto creduto all'artista che parla di sé". The original introduction to the book best when he describes the enigma (Caravaggio) and very good it was of these older men to fresh as by Renato Guttuso.

In the English edition this is changed, but the new text has been trusted not to artists or critics but to art-historians. In place therefore of Guttuso's apostrophe of Caravaggio, we have a careful preface by Mr. Baldick in place of the original introduction to the book. Mr. Baldick has a gift for making a gift of not into contemporary English. Michael Kilton: in place of a preface, we have a preface by Professor L. D. Ettlinger; and in place of a preface, we have a preface by Professor L. D. Ettlinger; and in place of a preface, we have a preface by Professor L. D. Ettlinger.

ALFIERI & LACROIX
EDITORE - Milano

IL MOSAICO
Pittura di Pietra
di Ferdinando Russi

formato cm. 22 x 29
52 tavole a colori
42 illustrazioni in nero
150 pagine di testo

L'ACQUERELLO
di Walter Kerschitzky

formato cm. 23 x 27
24 tavole a colori
24 illustrazioni in nero
150 pagine di testo

COURBET
di Georges Boudaille

formato cm. 22 x 29
16 tavole a colori
100 illustrazioni in nero
100 pagine di testo

MANIFESTI DELLA
PRIMA GUERRA
MONDIALE
di Maurice Rickards

formato cm. 22 x 24
128 pagine di testo
24 tavole a colori

ARTE ETIOPIA
Chiese nella roccia
di G. Gerster

formato cm. 24 x 32
68 tavole a colori
132 illustrazioni in nero
148 pagine di testo

ALFIERI & LACROIX
EDITORE - Milano

In small compass

The Complete Paintings of Michelangelo. Notes and Catalogue by Ettore Camesasca. Introduction by L. D. Ettlinger. 111pp. *The Complete Paintings of Leonardo da Vinci*. Notes and Catalogue by Angela Ottino della Chiesa. Introduction by L. D. Ettlinger. 119pp. *The Complete Paintings of Giotto*. Notes and Catalogue by Edl Bacchechi. Introduction by Andrew Martindale. 128pp. *The Complete Paintings of Caravaggio*. Introduction by Michael Kilton. 112pp. Weldenfeld and Nicolson. 40s. each.

with the exception of Guttuso, were content to do, but to make meaningful art-historical statements in so small a compass is next door to impossible.

The catalogue sections of three of the four books have been left virtually untouched (virtually because pieces of the original text are occasionally omitted, presumably on grounds of space). The substance of Dr. Ettore Camesasca's characteristically efficient notes on Michelangelo and Dr. Angela Ottino della Chiesa's notes on Leonardo are thus preserved. In the case of Giotto this leads to the strange result that the writer of the preface contests the authorship of the Assisi frescoes ("It is not that the St. Francis frescoes are bad, but that the Paduan frescoes are so very much better"), whereas the writer of the notes does not ("It is through this natural, though imaginative, quality that Giotto imbues his work with his extraordinary artistic genius, for which he may be said to have devised his own language in the Assisi cycle").

Only in one book, that on Caravaggio, has the text been overhauled. This affects the critical anthology (where passages from Ruskin, Fry and Wittkower have been inserted, and quotations from Venturi, Ragghianti and Julian have been excised), the list of Caravaggio's followers (Vouet, Barbone, Donthorst, in Guercino, Bassetti, Antiveduto Grammatica), and the outline of the catalogue (more reliable than in the Italian edition), but the chronological sequence of the entries is sometimes three or four pages away from the figure to which it relates. Readers who have the patience to correlate the two will find this an accurate and useful piece of work, and may indeed regret that the book was not issued in a less restrictive format in more creditable company.

The Baroque brush

JOSE LOPEZ-REY: *Velázquez' Work and World*. 172pp. Faber and Faber. 25s.

Velázquez' Work and World is a revised and lengthened version of the introductory study to Professor López-Rey's *Velázquez: A Catalogue Raisonné of his Oeuvre* (1963). He presents Velázquez as one of the few "creative" painters whose work intuitively responds to a creative intuition. The painting and expression are one, and the meaning is to be sought in the painting. The ideas, aesthetic theories and iconographical interpretations current at the time or with which Velázquez may have been acquainted were part of the artist's world, and as such Professor López-Rey seeks to give them their appropriate place, while reminding us that we must finally go to the painting for understanding and confirmation. Velázquez's painting is not concerned with the illustration of ready-made ideas, nor is it concerned with the mere representation of things or of external reality, but is informed by a deep human and spiritual meaning.

Velázquez's way of seeing the world recognized the "polarity of the divine and human", which, we are reminded, "was of his time, that is, Baroque", and also his own, that is, "creative". And this approach is reflected in his painting, above all, perhaps in his brushwork: his expression of the divine in his religious pictures; of the "quasi-divine", as he saw it, in his portraits of the King, Philip IV; of the range of the worldly or human, from, say, that of the King's Minister Olivares, whose power Velázquez conceived as purely worldly, to that of the dwarfs, with their "cloddish" humanity, variously formed the painter's use of light and colour, his handling of the paint and the "shapes he brushed in" on

his canvas. Professor López-Rey stresses above all this quality of "sentience" in Velázquez's painting, and the consistency of the artist's conception of the "polarity of the divine and human".

The individuality and variety of Velázquez's technique, the "magic" of his brush, the ability of his painting to evoke a deep human and spiritual reality, the unity of conception of his painting, both of the figure and space and of the painting and its meaning, have long been a source of wonderment and comment. Professor López-Rey reminds us of Quevedo's praise of Velázquez's brush, that was able to "give life" and "meaning", and "truth rather than resemblance", by "those distant blobs". In the eighteenth century, the special character of Velázquez's painting prompted Mengs, who otherwise had little sympathy for a "naturalistic" style, to remark that "it seems as if the hand took no part in the execution but only the will". In the nineteenth century, Manet recognized more especially the supreme painterly qualities of Velázquez's painting when he referred to the artist as the *peintre des peintres*.

Professor López-Rey's consistent reference to these fundamental qualities in his examination of Velázquez's oeuvre makes for an elucidating exposition of Velázquez's painting, and also, if incidentally, of the work of the "creative" painter generally: his *Velázquez' Work and World* should have a correspondingly wide appeal. The detailed introductory essay, the result of long and devoted scholarship, is accompanied by 174 black-and-white plates that reproduce Velázquez's entire oeuvre and include many carefully selected details and X-ray photographs. The six admirably reproduced, full-page colour plates have also been chosen with care.

Hamish Hamilton autumn books

Alan Moorehead
DARWIN AND THE BEAGLE

"Mr. Moorehead's admirable prose style, his entrancing narrative... are beyond praise... no praise can be too high for the production with its coloured plates and monochromes." Times Literary Supplement

Fully illustrated, 48 colour plates 75s.

J. K. Galbraith
AMBASSADOR'S JOURNAL

A personal account of the Kennedy Years by the famous economist, who was President Kennedy's Ambassador to India.

Oct. 30 Illustrated 84s.

Diana Holman-Hunt
MY GRANDFATHER: HIS WIVES AND LOVES

A revealing memoir, based on original material, of the great Victorian painter. By the author of *My Grandmothers and I*, which will be reissued at the same time.

Nov. 6 Illustrated 45s.

Ludovic Kennedy
VERY LOVELY PEOPLE

A study of Americans who live and work abroad, by the author of *Ten Rillington Place*, etc.

Nov. 6 50s.

Rayner Heppenstall
A LITTLE PATTERN OF FRENCH CRIME

A fascinating portrait of la Belle Époque, seen through a number of celebrated criminal cases. GEORGES SIMENON writes: "I take my hat off to the author".

Nov. 13 35s.

Jock Haswell
THE FIRST RESPECTABLE SPY

The life and times of Colquhoun Grant, Wellington's Information Officer. ELIZABETH LONGFORD writes: "I read this splendid historical spy story at a stretch".

Oct. 16 Illustrated 45s.

Alan Dent
VIVIEN LEIGH: A BOUQUET

Not a formal biography, but a memoir of a great actress and a delightful woman, by the well-known dramatic critic, her friend for twenty-five years.

Nov. 6 Illustrated 35s.

Fosco Maraini
JERUSALEM: ROCK OF AGES

The author of *Secret Tibet, Meeting with Japan*, etc, looks at a great city.

Oct. 30 12 pages of colour and 108 of black and white illustrations 5 gns.

Vincent Sheean
PERSONAL HISTORY

"It became an instant classic when it was first published 35 years ago — and it still is." JOHN GUNTHER

Oct. 16 35s.

J. K. Galbraith and Mohinder Singh Randhawa

INDIAN PAINTING

A brilliant and authoritative study of one of the greatest traditions of visual art.

Oct. 30 35 colour plates 7 gns.

Sir Walter Raleigh and H. A. Jones
THE WAR IN THE AIR: Vols. I and II

A facsimile re-issue (with full-colour maps) of the famous history of air fighting in the Great War.

Oct. 30 75s. each

Hugh Popham
INTO WIND

A complete history of British Naval Aviation.

Nov. 27 Illustrated 84s.

J. P. Sartre
THE SPECTRE OF STALIN

A passionate protest against the Russian invasion of Hungary in 1956.

Nov. 13 42s.

Fiction

Susan Hill

A CHANGE FOR THE BETTER

"Her eye... is beautifully acute" Times Literary Supplement

"A remarkable writer" Financial Times

Nov. 13 30s.

Truman Capote
THE THANKSGIVING VISITOR

A touching autobiographical story about childhood, by one of today's most gifted writers.

Oct. 16 21s.

Richard Kluger
NATIONAL ANTHEM

A preposterously, painfully funny first novel by a young American writer.

Oct. 16 30s.

Simenon
BIG BOB

MAIGRET AND THE MINISTER

Oct. 16 both 18s.

and
MAIGRET TRIUMPHANT

(a third Maigret Omnibus)

Nov. 27 45s.

Ed McBain
SHOTGUN

A new 87th Precinct story by the master of the tough, realistic thriller.

Nov. 13 25s.

MR. & ROSEMARY
IN GÖTTINGEN, U
ZÜRICH

Contradictory conservative

Other new books

**PEARS
CYCLOPAEDIA
(78th Edition)**
Edited by L. Mary Barker,
B.Sc.
The 'Family' encyclopaedia, fully
revised and up-to-date
With 32pp. of maps in colour
1056 pages. illus. 25s. net

**JUNIOR PEARS
ENCYCLOPAEDIA
(9th Edition)**
Edited by Edward Blishen
The modern reference book for all
young people.
704 pages. illus. 18s. net

PELHAM BOOKS

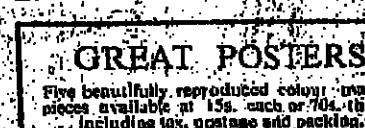
S Recent Fiction

RA

wer

lives fatally changed by a chance
n 255 net

Peter Barnes' targets in his "baroque comedy" *The Ruling Class*—the public schools, blood sports, the apostles of the birch—are familiar ones, but he shoots them down cleanly, with a wit that crackles away like machine-gun fire. The paranoid-schizophrenic fourteen-year-old Bart of Gurney believes he is "God" and spends some part of his time as a crucifix. His uncle plans to have him castrated, once there is an heir.



16 short stories adding to his formidable stature
MacGibbon & Kee Granada Publishing

Mirror of European letters

JEAN PIERRE MEYLAN: *La Revue de Genève* 524pp. Geneva: Diot. 56 Sw. fr.

In July, 1919, the Geneva publishing house Sonor issued a prospectus inviting subscriptions for the foundation of a literary periodical which was to be "international, without being internationalist". Geneva had only recently been chosen by the signatories of the Treaty of Versailles as the headquarters of the League of Nations, and in calling the new journal *La Revue de Genève* the founders were partly anticipating and partly promoting the fame of that city as a symbol of internationalism. They understood internationalism in a politically conservative sense, and their desire to eschew the notion "internationalist" meant, of course, that they did not wish to be associated with any left-wing or utopian ideology. The editor, Robert de Traz, saw his role as above ideological considerations: as a search for the best writing of different nations, which would help them to understand and respect one another through the medium of French, into which all contributions were translated.

Like Thomas Mann's declared non-political stance during the First World War, that of Robert de Traz also had political implications. These sprang less from his dependence on the banker, Gustave Hentsch, for financial support of his review, or from his own social position as a Swiss of independent means, than from the influence which Barnes

exercised on him when, as a young man who grew up and was educated in Paris, he began to develop literary aspirations. He became conscious of a value in nationalism, to the extent that this expressed a psychological need in the individual to have spiritual roots in his native soil, in the traditions of his language and people. It was a doctrine having obvious appeal to a writer, especially to one living away from home, in a great modern city where many intellectuals felt that they were suffering from the malaise of rootlessness. The first encouragement and opportunity came from his older and better known compatriot, C.-F. Ramuz, who likewise was to return home to produce his best work (some of which he contributed to the *Revue de Genève*).

Robert de Traz gained his first editorial experience with a Geneva periodical having a quite regional interest, and the fact that his greater international venture carried a local rather than a European name had also some philosophical justification. He conceived of internationalism not as a renunciation of national differences, but as a relationship between distinctive nations, rather on the model of Swiss federalism. In his essay, "L'esprit de Genève", which appeared in 1929, he tried to idealize not just diversity and difference, but even conflict, as necessary to progress and fullness of life, as a challenge to the modern intelligence to embrace "les âmes et les choses même concurrentes, en une compréhension toujours recommencée". The intellectual ancestry

of this idealism goes back beyond Barres to Nietzsche, whose influence on Robert de Traz had also been considerable, and had inspired at least one substantial essay. In retrospect neither of these mentors would seem to offer very reliable guidance in social and political questions, which they tend to think about in terms that apply primarily to the psychology of intellectual creativity and the production of cultural values. Unfortunately, cultural comprehension was not enough, indeed it was scarcely relevant at all to the real problems of capitalist economy and power politics which determined the fate also of the *Revue de Genève*. The failure of the Geneva protocol in 1924, for which Britain was largely responsible, caused the first crisis in the finances of the paper.

The difficulty was surmounted after amalgamation with the *Bibliothèque universelle*, a very ancient journal with limited local circulation. But the economic crisis of 1929, and the almost complete decline of international confidence in the League as a means of dealing with the growing tensions in Europe, put an end finally to the journal, and to the "mystique" of Geneva as the home of a new internationalism, to which Robert de Traz had contributed so much.

By any standards his achievement was remarkable. He obtained contributions from some 600 different writers during a single decade of publication, many of whom are established now as the greatest literary names of the century. Besides

these, the journal carried literary reports on the works of countless more writers from countries as remote as China and Brazil, and from regions as little to be forgotten as the Ukraine and Catalonia. Of course, there are also omissions, which it would be invidious to catalogue at length: Eliot and Pound, for instance, or Brecht and Benn, Montale and Lorenz, are only some of those which seem now most obvious. Their absence may be explained in various ways: perhaps because the *Revue de Genève* gave most space and attention to prose fiction, especially to short stories, less to poetry and least of all to drama; perhaps because of personal preferences or prejudices, for instance, of Middleton Murry, one of the advisors in English letters, or of Robert de Traz himself, who was clearly antipathetic to expressionism, surrealism, and the like, because of their (in his view) politically irresponsible or anarchical tendencies.

It is interesting that, by contrast, he was an early admirer of Freud and produced the latter's *Chief Works* (1909) in the first French translation of any of Freud's work in the *Revue de Genève* for December, 1920. There are other reflections of the then growing interest in the irrational, particularly as it concerns literature, in the articles, contributed by Charles Du Bos and Albert Thibaudet, who were close collaborators of Robert de Traz and derived their ideas in this connexion from Bergson. Again, their common atti-

tude seems to have been a "tropic" inward-looking, a greater illumination and a more of the individual spiritual life, anticipating an enrichment of national values in the light of knowledge. When it came to the opposite tendency in the work of Robert de Traz himself came to the fore.

M. J. P. Meylan gives to all you will find in Makolm Muggeridge, on the same quest. Begin with the subtitle "Mind the Untouchables", to whose letters, European 1920-1930, from the social pit to which should be said that only the Untouchables consigned them Gandhi. The backing which his personal and ship provides, gives to the material published by Robert de Traz the character of a certain mirror image. M. Meylan finds that the vast group portrait with which he still goes to a village—any village—of his own, much of it, go to the centers to the wretched hamlet in question: and the outskirts beyond, and talk to the some cases is a profile so touchables. Which wells can they end that it does not give? Are they welcome, or admitted, reliable idea either of what the village temples? What about himself, or even his particular, or work not connected with the tribulation, looked like. Probably, the dilemma that keeps them most interesting part of this suchable? You will find that the which is really a disavowal add up to the fact that the comparative literature is touchables but has not materially count it gives of the personal. The name Gandhi gave facts which linked a general wide currency however—except European writers in the Untouchables themselves, thanks often to the good of never use it.

Two such dedicated servants of social revolutions are some-what partners Jacques Chessex very slow, so talk about un-erapable. Not to officials, or vspaper editors who would not h you to take away an unflattering version of their country. Get away in the capital and, if you can, get

The plinth is bare

JOHN PAYNE: *The Life and Death of Mahatma Gandhi*. 703pp. Bodley Head. £4.5s.

JOHN WATSON: *The Trial of Mr. Gandhi*. Foreword by Earl Mountbatten of Burma. 288pp. Macmillan. 3s.

India now in search of Gandhi to all you will find in Makolm Muggeridge, on the same quest. Begin with the subtitle "Mind the Untouchables", to whose letters, European 1920-1930, from the social pit to which should be said that only the Untouchables consigned them Gandhi. The backing which his personal and ship provides, gives to the material published by Robert de Traz the character of a certain mirror image. M. Meylan finds that the vast group portrait with which he still goes to a village—any village—of his own, much of it, go to the centers to the wretched hamlet in question: and the outskirts beyond, and talk to the some cases is a profile so touchables. Which wells can they end that it does not give? Are they welcome, or admitted, reliable idea either of what the village temples? What about himself, or even his particular, or work not connected with the tribulation, looked like. Probably, the dilemma that keeps them most interesting part of this suchable? You will find that the which is really a disavowal add up to the fact that the comparative literature is touchables but has not materially count it gives of the personal. The name Gandhi gave facts which linked a general wide currency however—except European writers in the Untouchables themselves, thanks often to the good of never use it.

Two such dedicated servants of social revolutions are some-what partners Jacques Chessex very slow, so talk about un-erapable. Not to officials, or vspaper editors who would not h you to take away an unflattering version of their country. Get away in the capital and, if you can, get

a caste Hindu politician to tell you frankly what he feels about the Untouchables, and the constitution's commitment to change them. You will find that the strongest view of opinion in the country favours leaving ill alone; and if you read the papers for a couple of days you are bound to see reports of incidents in which Untouchables have been beaten up, murdered, or otherwise punished for seeking something like their legal rights.

What about the Muslims? Again, Gandhi strove intensely for Hindu-Muslim brotherhood—it was that, indeed, which killed him. But the Muslims in India are a community on the defensive, the count of murder, amounting often to massacre, among them mounts year by year. The R.S.S., the extremist Hindu para-military organization which was implicated in the murder of Gandhi and banned for some years thereafter, openly waxes in strength: more ominous, it becomes increasingly respectable in the general Indian opinion. When the accomplices of Gandhi's murderers were released from prison five years ago, a reception was given in their honour in Poona.

Hygiene, then? That, too, occupied much of Gandhi's thought—but you are just as likely to fall between two stools on any patch of Indian ground now as you would have been when Gandhi was crusading for his causes. Were all these causes lost, then? By no means: the greatest was his crusade against the British Raj, and that has gone at least. But can anyone suggest that the Raj would have lasted a day longer if Gandhi had never lived? History took the Raj out of India, and Gandhi's influence was limited to the manner of its going.

Yet the claim that Gandhi was a great and successful revolutionary still rolls like a mantra off the pen of most who write about him. Mr. Payne compares him to Lenin: "they were both men who created revolutions single-handed", he tells us. And then: "Through [Gandhi] men have learned that no government, even the most tyrannical, is immune from non-violent resistance in the hands of determined and fearless men. . . . Surely Mr. Payne cannot, in the last year of the 1960s, believe that—and it is indicative of his approach, sometimes nearer the psalmist's than the historian's, that he can write it."

Mr. Payne's *The Life and Death of Mahatma Gandhi* is a full biographical study, taking his subject from his origins in the family of the Dewan of the little princely state of Porbandar, through childhood, marriage, to the Inns of Court, to South Africa and back, the gradual commitment to India—the indigo strike, the cause of the poor, then the subsuming crusade for independence. For those ready to walk in spirit with Mr. Payne, the journey will be pleasurable. The prose is rich, the story dramatic and splendidly told, the sources upon which he draws widespread and diverse. The picture of the Mahatma seems rounded, the wars are clear enough—but somehow it is suggested that they too are halved. The worst of this is that even the curious reader ready to be sympathetic is liable to be violently put off if he is not prepared to take the author's approach. Absurd, inconsistent, narcissistic, petty, cruel, even grotesque—such words rise in the mind. Gandhi's "darkest hour", as he called it, a "shattering event" which "shook him to the core" and left him "trembling with agony months

later". Mr. Payne tells us—and what was this dreadful thing? At the age of sixty-seven Gandhi had awoken in the night feeling desire. Immediately, of course, he summoned his doctors and spiritual advisers; but, he sadly noted, "they could give me no help". Mr. Francis Watson is saved by asstringency. It may fall short of scepticism, but he is no mere Gandhi-olator, and moreover *The Trial of Mr. Gandhi* is about India and the later years of the British period there almost as much as it is about Gandhi. With Mr. Payne the background, though richly tapestried, is shadowy except when the author wishes to highlight it, and then sometimes it is distorted. But Mr. Watson—searching but dispassionate, affectionate but not fond, too rarely critical of Gandhi but always fair to his opponents—places Gandhi squarely within the frame of the closing years of the Raj. And that is the only frame in which Gandhi is meaningful; without the Raj he would have been only another ineffective social reformer; with a different imperial power to deal with, he is unlikely to have lived so long. The British had prison cells, but no oubliettes.

Mr. Watson's trial is, at one level, Ahmedabad Sessions Case No. 45 of 1922, heard at the Circuit House, a pleasant bungalow—the courthouse having been wrecked by a mob a little before. The arrest of Mr. Gandhi (as the warrant seems to have spelled it) the arresting officer—that he had late-night business in hand being shown by his wearing khaki to the club after dinner; the judge, playing a round of golf before coming to court where, with respect fully reciprocated from the dock, he sentenced the accused to six years' imprisonment. But from this centre Mr. Wat-

son quarters the ground of Gandhi's significant life, recounting the greater trial to which, in his view, that amounted. Mr. Watson's book is only half as long as Mr. Payne's (and is expensive for a book of this length without pictures or complications) but it is packed and stimulating.

Mr. Payne, though, deals evocatively with another trial, which was as pregnant as the Ahmedabad arraignment of Gandhi: the trial of Nathuram Godse, the assassin. If Gandhi owes some of his renown to the sympathetic vibrations he awoke in many Englishmen, he no doubt owes more to Godse. Without his bullets, rounding failure into a passion, what would have become of this "remarkable little man", as a Viceroy called him? A different ending could only have suggested irrelevance.

Mr. Payne prints much of Godse's statement in court, in which he was concerned to convince his compatriots that he had acted in cold and honest conviction that his deed was for the good of his country and of his gods. One of the judges who heard this statement wrote later that if the audience in the court that day had been the jury "they would have brought in a verdict of 'not guilty' by an overwhelming majority"; and what he said of the courtroom is true of an incalculable but massive number of Gandhi's co-religionists today. Their influence, muted but strong, is likely to be enough to see that the sentence with which Mr. Payne concludes his story of Gandhi's life continues to mark a non-event: "In July 1968 the statue of King George V [at the end of New Delhi's central vista] came down, and in its place there was erected a statue of Gandhi." The statue of the King-Emperor is down all right, but the plinth is bare.

Sword-strokes of poetic genius

URSULA DRONKE (Editor): *The Poetic Edda*. Volume 1. Harlow: Poems. 251pp. Clarendon Press. Oxford University Press. £3.

The lack of a full-scale edition in English of the heroic and mythological poems of the *Poetic Edda* has been felt keenly by teachers and students alike during the substantial expansion of interest in Old Norse studies which has taken place since the Second World War. This lack is now to be made good in a large and generous way. Mrs. Dronke's edition will run to four volumes, the first, now published, containing *Athelwold* and *Athelwold in Grendel's Den*, *Grimnismal* and *Hymnismal*; the second planned to contain various mythological poems, including *Voluspá*, *Baldur's Dream*, *Lokasenna*, *Skírnismál*, *Rígsþula*, together with one heroic poem, *Volundarkviða*; the third further heroic poems, including the *Heli* lays and the *Sigrdríf* cycle; and the fourth the remaining mythological poems of *Codex Regius*, together with *Grottinger* from a different manuscript source. The fourth volume will also include an Index Verborum and a General Index to the whole work.

Before going on to outline the editor's aims we may note that this is a good time for a new edition of the *Poetic Edda*, in English or any other language. The text of Neckel's highly regarded edition of 1927 has

recently (1962) been revised by Hans Kuhn; and a number of scholars—among whom it is hardly more arbitrary than niggardly to mention only I. De Vries, Jón Helgason, G. Lindblad, D. Seip, and Einar O. Sveinsson abroad, and C. A. Brady, R. G. Finch, E. O. G. Turville-Petre, and Mrs. Dronke herself in English—have advanced our knowledge and appreciation of the poems in a number of worthwhile ways.

The fundamental aim of any edition of the *Poetic Edda*, a unique and indispensable repository of ancient Germanic poetry, must be to present its reader with the best possible text, a solution or, failing that, a clarification of all textual difficulties, and the provision of such aids to interpretation as allow the reader the fullest possible use, understanding, and enjoyment of the material. Hardly a phrase of this but begs a question or two; still, its general meaning is clear, and Mrs. Dronke's first volume conforms to it in a high degree. Her text is normalized along the lines of the *Klenn Fornrit* editions of the Icelandic sagas, but with a defined regard for the orthography of the manuscript. The result is accurate, authoritative, and readable; and the foot of the page is blessedly free of that solid-printed block of textual reconstruction and conjecture which proves

compulsively distracting in many learned editions.

More specific aims of the edition are to contribute to the study of early Germanic poetry by providing as firm a base as possible for the understanding of the Norse material; to supply the needs of the student of Old English literature for comparative verse and matter; to elucidate the diction, structure, and chronological development of *Eddic* poetry; and, though this is not formally stated, to re-assess the literary quality of poems like *Atlamál* and *Hymnismál*, which in their day have taken a beating from literary critics.

The volume follows a set plan. Each poem is considered separately. First comes the text, printed in short lines, on the left of the page with a close verse translation alongside it on the right. Second comes the introduction, dealing with such matters as structure, provenance and date. The poem's relationship to history, legend and folklore, with brief dissertations on topics like the dreams in *Atlamál* and the relationship between *Ragnarök* and *Hymnismál*. The introductions to this last and *Atlamál* are substantial. Third comes the commentary on the text of each poem and its interpretation, and these, it may be said at once, provide us with an aid to study hitherto unavailable to the English reader. They deal, *inter alia*, with vocabulary, syntax, idioms, proverbial and conformational lore, custom, imagery, personae, weapons, dress, buildings, persons, animals, motifs, meaning, poetic meaning, dramatic effect, echoes, and parallels. The commentaries on the two *Atli* poems fill almost thirty pages each.

The four poems handled in this first volume are for a reason no doubt divorced from eccentricity the last four in the thirteenth-century manuscript, *Codex Regius*, written in Iceland but preserved in the Royal Library, Copenhagen, whose contents are the *Poetic Edda*. The compiler of *Codex Regius* is generally considered to have arranged his material with care, and it will be for later volumes of Mrs. Dronke's edition to show good reason for a re-arrangement. In the meantime it would be helpful if each volume contained a list of all the poems, in the

order in which they occur in *Codex Regius*, with an indication of the volume in which they will appear in the Dronke edition. Volume One opens with a brief account of the manuscript; but at some point (Volume Four?) we must hope for a not so brief account of its poetical contents, so that this honoured and entirely remarkable collection of ancient verse may be viewed as a whole and with its parts in perspective.

The compiler of *Codex Regius* may well have regarded these four poems as a coherent sequence. The "Lay of Atli" and the "Greenland Lay of Atli" tell of the destruction of Gudrun's brothers, Hogni and Gunnar, by her husband Atli the Hun, and of her revenge for this, which was dreadful enough to include the murder of her own children. The "Lay of Gudrun" and the "Lay of Hamdir" describe her second great loss, her third, if we look back to the killing of her husband Sigurd, the cruel execution of her daughter Svanhild, and the revenge in which she brought about the murder of Jormunrek, and the stoning to death of the brothers Sorli and Hamthir. It is all very strong stuff. To the reader who can-

not, by a willing suspension of belief, accept the conventional blood-vengeance as the death of folk-heroes, may appear a revolting of horrors. To the reader who the horrors remain but become able in a context of inexorable Midsummer Morning. 252pp. Andre Deutsch. 30s.

Urie Lee writes with such apparatus ease that this autobiographical study to *Cider with Rosie* is discounted, by readers who among the more impressive only those books good which times of the introductory sections tough going, as merely a charming the discussion of historical background. But it is a work and heroic legend in *Atlamál* art the finer for appearing artless. Greenlandic provenance and the nineteen-year-old Laurie Lee than aristocratic atmosphere. *Athelwold*, and the elaborate of folk-hero like Dick Whittington, "noble ruin", *Hymnismál*, a poet that instead of a cat he has amount of learning is presented, like his fortune, merely his mark as fresh and interesting way through the extensive apparatus, and poet. And on his journey a straight Clarendon Press has solved the is not the shortest distance such technical problems with between his point of departure and pected assurance. In brief, the journey is more im-stant than the landfall. He takes English is off to a strong start, to Southampton to see the try out his theory that a young with a fiddle can play his way preserver he will.

That fact established, he knows that provided he remains fancy free, can see the world even in the mid-when millions are unemployed most of the footloose characters the road with him are men who desperately seeking work or re-duced to never finding it. Gifted youth, oodles of charm and an sodes is apparent to every reader, his grand design (and it has) requires either a long study, or a clear-headed critical on before it can be grasped. The translation is clear, fluid, accurate, in a neutral modern, which allows the saga to do its talking. The final impression is richly varied and powerfully tained narrative, as much as a medieval Ireland as the far valleys, fjords and rivers, set in its setting, but by reason of amination of the impulses of proud, generous, violent ational people, as up-to-date morning's newspaper.

Fiddler's eye view

URIE LEE: *As I Walked Out One Midsummer Morning*. 252pp. Andre Deutsch. 30s.

Urie Lee writes with such apparatus ease that this autobiographical study to *Cider with Rosie* is discounted, by readers who among the more impressive only those books good which times of the introductory sections tough going, as merely a charming the discussion of historical background. But it is a work and heroic legend in *Atlamál* art the finer for appearing artless. Greenlandic provenance and the nineteen-year-old Laurie Lee than aristocratic atmosphere. *Athelwold*, and the elaborate of folk-hero like Dick Whittington, "noble ruin", *Hymnismál*, a poet that instead of a cat he has amount of learning is presented, like his fortune, merely his mark as fresh and interesting way through the extensive apparatus, and poet. And on his journey a straight Clarendon Press has solved the is not the shortest distance such technical problems with between his point of departure and pected assurance. In brief, the journey is more im-stant than the landfall. He takes English is off to a strong start, to Southampton to see the try out his theory that a young with a fiddle can play his way preserver he will.

That fact established, he knows that provided he remains fancy free, can see the world even in the mid-when millions are unemployed most of the footloose characters the road with him are men who desperately seeking work or re-duced to never finding it. Gifted youth, oodles of charm and an sodes is apparent to every reader, his grand design (and it has) requires either a long study, or a clear-headed critical on before it can be grasped. The translation is clear, fluid, accurate, in a neutral modern, which allows the saga to do its talking. The final impression is richly varied and powerfully tained narrative, as much as a medieval Ireland as the far valleys, fjords and rivers, set in its setting, but by reason of amination of the impulses of proud, generous, violent ational people, as up-to-date morning's newspaper.

It was no idle figure of speech. Scrambling down the ladder in the dawn's early light, I realized that blood could be thicker than theory. Later, that day, Cleo's father got me a job with the builders, and gave me the address of some Putney lodgings. I don't know what she had told him, but he'd acted swiftly. It seemed a reasonable compromise between New Thought and the horsehair.

I worked for a year as a builder's labourer building three blocks of hideous flats on Putney Heath, living part of the time in a brothel-cave, part with an odd Irish landlady, always wide-eyed, wide-open to experience and getting good value for his adaptable charm. And then, the flats finished, he sailed for Vigo, with rucksack, blanket and fiddle to explore like George Borrow the strangeness of Spain, but without the burden of Bibles.

Spain is the main subject of this volume, a fiddler's eye view of the peninsula in that twilight period before the election of the Popular Front government. The Spain of glaring contrasts between the starving masses and the rich few, the desperation of beggary and the pride of wealth. Lee was not the first young English writer of the 1930s to walk through Spain: the author of *Marching Spain*, V. S. Pritchett, had preceded him. But Lee's picturesque counterpart was the Wandervogel, footloose young Germans wandering abroad now Hitler was making youth march in step.

Topographically, young Lee moves zig-zaggingly south: Zamora, Toro, Valladolid, Segovia, Madrid, Toledo, Cadiz, Gibraltar, Malaga to Castille. Spiritually it is a journey towards maturity and, as he finds at last, commitment. The victim by day of thirst and sunstroke, by night of *pulgaz* and *chichas*; often as poor as the poorest, but not shackled to land and family, he is blown like tumbleweed by the winds of circumstance across the arid peninsula to the edge of the Middle Sea. And wherever he goes, his poet's eye catches what is vivid in man or nature. Stolidly he endures his many downs, bedecked with his man-of-war. For a week he is a

guest of Roy and Mary Campbell at Toledo, as delighted by the mythomaniac braggadocio of the boozey, blustering, gentle poet as by the Catholic evangelism of his beautiful wife.

The Campbells were all for *Cristo el Rey and Abajo el Socialismo!* But Laurie Lee, holed up for the winter as part-time help and hand in a struggling Swiss hotel in Castille, found himself drawn irresistibly to the people whose only hope was that the *Frente Popular* government meant justice and freedom at last. He took a message up to Vallegas, a farmer in the mountains, that "potatoes" (hand-grenades) would soon be coming.

... although he'd made everything, he owned nothing here—40 years working the land for others. Tomorrow might be different, he said, squinting out of the window. Tomorrow, when the "potatoes" came.

The Civil War came and with it the senseless killing. Castillo, loyal to the Republic, was shelled by a Loyalist warship mistaking it for Alfofaro, the Rebel-held village ten miles away. The first attack on Alfofaro by the men of Castillo failed, because they forgot to take any ammunition, the second because they were not trained to fight.

When a British destroyer appeared to rescue British residents, Laurie Lee went aboard her and soon found himself back in Stroud, where a rich young lady was only too ready to abandon her husband and two children to marry him. But Laurie Lee was too embroiled with Spain to entangle himself with a woman and he was soon back, trying to volunteer for the International Brigade. Failing that, he walked over the Pyrenees, to a little farmhouse and knocked on the door.

It was opened by a young man with a rifle who held up a lantern to my face. I noticed he was wearing the Republican armband. "I've come to join you," I said. "Pase usted," he answered. "I was back in Spain, with a winter of war before me."

And there, Mr. Lee leaves us, clamouring for more.

Recent And New Books In The UNESCO Translation Series:

outstanding works of many lands translated into English

Pather Panchali

BIBHUTIBHUSHAN BANERJI

Translated by T. W. Clark and Tarapada Mukherji. "As a documentary of everyday life in a Bengali village, the value of this book is beyond dispute." *Sunday Telegraph*. 35s

The Gift of a Cow

PREMCHAND

Translated by Gordon C. Roadarmel. "A penetrating and moving story of Indian life." *The Guardian Journal*. 45s

The World of Premchand

PREMCHAND

A Selection of Short Stories Translated by David Rubin. The greatest figure in twentieth century Hindi literature, writing with compassion and indignation offers an incomparable panorama on North Indian life. (*Publication Nov.*, 1969). 35s

Apples of Immortality

LEON SURMELIAN

"A unique and remarkable event in publishing, a book for all ages." *The Guardian Journal*. 45s

... stories to rank among the very best." *The Times Literary Supplement*. 45s

Three Mughal Poets

RALPH RUSSELL and KHURSHIDUL ISLAM

Presents the work of three of the greatest Urdu Poets in their historical setting. 48s

The Mirror of the Sky

Translated by Debon Bhattacharya

The songs and traditions of Bhul, a small sect of Bengali poets and musicians who come to terms with God, life and death through their songs. 45s

Ghalib VOLUME I

Life and Letters

RALPH RUSSELL and KHURSHIDUL ISLAM

Famous and popular poet and wit of Mughal Delhi. Ghalib was something of a legend even in his own life-time. 70s

Janashvami VOLUME I & VOLUME II

V. G. PRADHAN and H. M. LAMBERT

Translated by V. G. Pradhan. This Hindu teaching (a song-sermon) on the Bhagavadgita is deeply valued as the greatest and one of the earliest works of Marathi literature. Volume I 52s 6d; Volume II 60s

Allen & Unwin

Published today

Methuen Library Reprints

The Complete Works of Walter Savage Landor

Edited by T. Earle Welby

16 volumes

(First published 1927-1936)

Each volume 9" x 5 1/2", with frontispiece 230 pp. approx.

Methuen

265 the set

Up-to-date saga

Laxdaela Saga. Translated by Magnus Magnusson and Hermann Pálsson. 267pp. Penguin. 8s.

This is the translators' fourth volume of saga translations, and follows their established practice. The apparatus consists of a long introduction which places the saga in its Icelandic and European context; a glossary of proper names which sorts out the many characters with the same given name, and also serves as an index; five genealogical tables; excellent footnotes; a chronology; and four maps. *Laxdaela Saga* is among the half-dozen best sagas, and its engagement with the disastrous consequences of pride, jealousy, and sexual love has made it one of the most popular. At the same time it is a very

difficult saga to carry, so long in the head. The brilliance of the saga is apparent to every reader, its grand design (and it has) requires either a long study, or a clear-headed critical on before it can be grasped. The translation is clear, fluid, accurate, in a neutral modern, which allows the saga to do its talking. The final impression is richly varied and powerfully tained narrative, as much as a medieval Ireland as the far valleys, fjords and rivers, set in its setting, but by reason of amination of the impulses of proud, generous, violent ational people, as up-to-date morning's newspaper.

It was no idle figure of speech. Scrambling down the ladder in the dawn's early light, I realized that blood could be thicker than theory. Later, that day, Cleo's father got me a job with the builders, and gave me the address of some Putney lodgings. I don't know what she had told him, but he'd acted swiftly. It seemed a reasonable compromise between New Thought and the horsehair.

I worked for a year as a builder's labourer building three blocks of hideous flats on Putney Heath, living part of the time in a brothel-cave, part with an odd Irish landlady, always wide-eyed, wide-open to experience and getting good value for his adaptable charm. And then, the flats finished, he sailed for Vigo, with rucksack, blanket and fiddle to explore like George Borrow the strangeness of Spain, but without the burden of Bibles.

Spain is the main subject of this volume, a fiddler's eye view of the peninsula in that twilight period before the election of the Popular Front government. The Spain of glaring contrasts between the starving masses and the rich few, the desperation of beggary and the pride of wealth. Lee was not the first young English writer of the 1930s to walk through Spain: the author of *Marching Spain*, V. S. Pritchett, had preceded him. But Lee's picturesque counterpart was the Wandervogel, footloose young Germans wandering abroad now Hitler was making youth march in step.

Topographically, young Lee moves zig-zaggingly south: Zamora, Toro, Valladolid, Segovia, Madrid, Toledo, Cadiz, Gibraltar, Malaga to Castille. Spiritually it is a journey towards maturity and, as he finds at last, commitment. The victim by day of thirst and sunstroke, by night of *pulgaz* and *chichas*; often as poor as the poorest, but not shackled to land and family, he is blown like tumbleweed by the winds of circumstance across the arid peninsula to the edge of the Middle Sea. And wherever he goes, his poet's eye catches what is vivid in man or nature. Stolidly he endures his many downs, bedecked with his man-of-war. For a week he is a

guest of Roy and Mary Campbell at Toledo, as delighted by the myth

AFFECTIONATELY,
T. S. ELIOT

The Story of a
Friendship: 1947-1965
WILLIAM TURNER LEVY and
VICTOR SCHERLE
Drawing on letters and conver-
sations, whose topics range
from religion and literature to
cats, the authors present a
rounded portrait of Eliot in the
last eighteen years of his
life. 28s

LONDON UNDER FIRE
1940-45

Mrs. ROBERT HENRY
On a June morning in 1940,
Madeleine Henry writes, "I
arrived from France with a baby,
a pushcart, and a feeding
bottle." Thenceforward she stayed
for the duration in London's
Shepherd Market. An essen-
tially feminine, colourful
account of life during the
blitz. 30s

AFRICAN ROCK ART

BURCHARD BRENTJES
A unique and fascinating record
of the art of Bushman, Bantu,
Bororo, Hamar, Hottentot,
and others, built up over ten
thousand years. Fully illustrated.
Prospectus. 50s

FURNITURE DESIGN

SET FREE:
The British Furniture
Revolution 1851-1969

DAVID JOEL
A fully illustrated survey, in
depth, of British furniture
from the 18th century to the
present-day designers. 198
illustrations. 112 x 84. 60s

An Amazing New Talent
revealed in the books of

MARGARET MAHY
All superbly illustrated
in Full Colour

COMING OCTOBER 16

A LION IN THE
MEADOW

Illustrated by Tony Williams
The fierce and whiskery lion
in the meadow became the
little boy's friend—in spite of
his mother's disbeliefs. 21s

COMING NOVEMBER 6

THE PROCESSION

Illustrated by Charles Macley
How a number of fantasy-land
characters join together in a
procession to see the world
and find a young king. 21s

Mrs. DISCOMBOBULOUS

Illustrated by Jan Burchard
A story about the owner of a
scolding, scolding, nagging
tongue who used it successfully
to overcome the wicked Baron.
25s

TEN TALES FROM
SHAKESPEARE

JANUSZ GRABIAŃSKI
This gifted Polish dramatist has
chosen ten of "Lamb's Tales" in
order to bring out all that is
typical of the well-known
characters and also their
backgrounds. Variorum. Elinore,
Prospero's realm. Fairyland. 30s

GRABIAŃSKI'S
ANIMALS

JANUSZ GRABIAŃSKI
Here Grabiański has beautifully
caught the fleeting movement,
the quick glance of animals,
in all their beauty. Each in full,
breath-taking colour. 20s

FROM BOOKSELLERS

Published by
J. M. Dent & Sons Ltd
11, Bedford Square, London, W.C.2



60th Year OCTOBER 9 1969 No. 3,528

Words and
music

How does one write about music?
What is writing about music? These
are old, difficult questions, and this
special music number of the TLS
provides occasion to ask them again.
How, in particular, does one write
about the music of the present? Our
front-page article offers a critical
comparison of the different ap-
proaches and language adopted in
some recent books about twentieth-
century music, while on another page
Hans Keller launches a formidable
attack on the whole business of
writing about music.

Mr. Keller argues ingeniously that
the "art" of music criticism does not
in fact exist and "has been invented
as a shield behind which one can
write about oneself". He proposes
that evaluation "at any rate negative
evaluation" could be excluded from
writing about living composers,
music, in which case three courses
would remain: negative evaluation of
the dead, description, and analysis.
Description, he says, though tauto-
logical, can make people enjoy more
what they enjoyed too little in the
first place. Technical verbal analysis,

a practice to which he himself pleads
guilty, he finds, apart from the jokes,
unreadable. Thus he is left with his
own invention, functional analysis,
where nothing is said or read and
everything played. It "is the one
ideal way of writing about music. It
is notes about notes, as literary
criticism is words about words".

The responsibilities isolated in Mr.
Keller's essay should be part of the
education of anyone still unable to
resist the fascinating impossibility of
writing about music. Much of his
argument is impelled by a desire to
defend vulnerable musicians from the
onslaughts of the music critic. He is
surely right when he suggests that the
effect of writing about performance
can be "yet more disastrous than
that of writing about composition"
for "a successful performer has to
have total self-confidence. If you
undermine it, hit him where it hurts,
you may incapacitate him, just in
order to tell the populace that he
played out of tune".

But is Mr. Keller not perhaps a
trifle over-solicitous on the com-
poser's behalf? His pathology of the
varieties of lack of understanding
among those who write about
music may be accurate, but he seems
a little unfair about those whom he
credits with a measure of under-
standing. These, we learn, apparently
lose interest in evaluative criticism in
proportion to the completeness of
their understanding. "Tout com-
prendre, ce n'est rien dire". Mr.
Keller's contention is that if they
exhibit their understanding before
the populace the accurate exposure
of the composer's shortcomings, far
from helping him to recognize and
overcome them, will sting him into
defending them. Thus the composer
may even come to mislead himself
so far as to acquire a belief in them
is virtues. No, the understanding, like

the teacher, must keep quiet and
identifying himself with the com-
poser, allow him to discover his fail-
ings for himself.

While not unreasonable where
student composers are concerned,
this seems an over-gentle about the
composer who offers his works for
public performance as it would of
a politician who offers himself for
public support. To publish, whether
music or whatever, is to risk
being damned. Small talents will
suffer and possibly be erased by the
damnation: great talent may well be
deeply wounded too, but it is what
it is because it puts itself beyond all
criticism and listens only to the voice
of its own inner criticism. In a
famous piece of writing about music
Baudelaire tells us that "It would be
unthinkable for a critic to become
a poet; and it is impossible for a
poet not to contain within him a
critic." Oddly enough one also reads
here a confirmation of another part
of Mr. Keller's thesis where he sug-
gests that the complete understanding
would be distinguished by a capacity
for total empathy with the creator.
He must in effect "become a poet",
which, vide Baudelaire, is unthink-
able, or, vide Mr. Keller, is unlikely
and if attained leads only to a decent
silence.

The charm of the impossibility per-
sists however and one may be sure
that the flow of words written about
music will take some damming. There
are even those who used to write
music and who now write words in-
stead. One of our reviewers refers to
John Cage's remark that where he
once enjoyed writing music he now
enjoys writing words, and quotes the
ex-composer's own prophecy: "I
know however that sometime soon I
will renounce that too." As our re-
viewer points out, this leads to a still
blacker sheer than that wished for by
Mr. Keller.

Silence aside, the game will go on;
some of it rating as contributions to

musical scholarship, some
contributions to philology,
the history of ideas, and
of it being a hybrid but no
acceptable contribution to
imaginary art of music.

There is a value in the firm
ment. The empathy between
and musician often finds its ex-
pression not in analysis but in
practical description, which can
but contain at least as much
writer as of the notes to be
responded. A good fiction
truer than an attempted re-
sponse to the writings of Nietzsche
Mann, Baudelaire, Proust, matched the smooth-flowing tide
of Romain Rolland are
enough. Some literature, such
of certain Symbolists, has
as to aspire to the condition
and there have been many
to translate musical forms
into literary command and
Thomas Mann developed (wife of George IV) she, with her
literary equivalents, though
of the genuine Regency about her:
pushing matters rather far
said that during the plan
Doktor Faust he felt that
would itself have to become
There is possibly a danger that a
it treated of, namely a misques-
functional analysis is would be
been the thing.

GEORGINA BATTISCOMBE: *Queen
Alexandra*. 338pp. Constable.
£2 10s.

AS WE LOOK BACK over the queen
consorts of England they seem
to fall into a procession of
shadows. Perhaps in Tudor or Plan-
tagenet times experts can detect
more decisive shapes, in those days
when opportunities for heroism were
more possible than they were to be-
come later. But the queens of more
recent times—that is to say those
who married into the great houses of
Stuart, Hanover and Saxe-Coburg—
do not grip our imagination. Where
can we show in our history-books a
Catherine the Great, a Louise of
Prussia or a Maria Christina of
Spain? (The last named was success-
ful in changing the succession of the
Spanish throne and was subjected to
a sexual assault by the prime minis-
ter.) Our consorts have been quieter
and less dramatic, and for that we may be
profoundly thankful.

Admittedly we could argue that,
compared with Russia, Prussia or
Spain, our history during the same
period has been quieter than theirs,
and that the characters of the con-
sorts of our kings have happily
matched the smooth-flowing tide
of her epoch. The intelligence of
Queen Caroline (George II's wife)
seems to fit the Augustan Age; the
homeliness of Queen Charlotte seems
suited to the domestic economy of
the Georgian country house; mad
nymphs into literary command and
Thomas Mann developed (wife of George IV) she, with her
literary equivalents, though
of the genuine Regency about her:
pushing matters rather far
said that during the plan
Doktor Faust he felt that
would itself have to become
There is possibly a danger that a
it treated of, namely a misques-
functional analysis is would be
been the thing.

after 150 fruitful years of im-
agined as our unacknowledged leg-
ends, the poets have decided to
office. Their pioneer, Norman
was rebuffed in his candid
Mayor of New York, but he
in public affairs has no
taken up lower down the com-
Chile the poet Pablo Neruda
fied, but her admirers sometimes car-
predecessor. For that reason—and
many others—the public will be
in that country to give him a
some chance of getting in. No
it is altogether unusual for
American writers to be invited
government, since a number
are working in various en-
around the world. But the dis-
accident for Neruda's move to
contrasting, once the Ven-
novelist Rómulo Gallegos (who
last April) became President
country in 1948 and lasted
months.

volume put out by Microcard
Editions, a division of the National
Cash Register Company, and Fitz-
gerald fans who have paid out \$10
for the privilege of wrestling with a
new text will have been somewhat
put out, one imagines, to discover
that "Dearly Beloved" occupies
only two and a half of the annual's
146 boldly printed pages. And not
only is the story somewhat brief, it
is also somewhat bad—a scrawpily
written fragment tossed off, by the
look of it, during one of Scott's bad
nights. The publicity men's assur-
ance that it is "believed to be the
writer's only serious fiction about a
black hero" weighs none too heavily
against sentences like "O my Beauty
read! reading! Color! go divine! O,
dark, oh fair, colored golf champion
of Chicago".

1969 is turning into a growth year
for the post-Romantic backlash;

The Blake-Varley
Sketchbook of 1819

Introduction and Notes by Martin Butlin

This is a superb facsimile reproduction: to the same
size and on similar paper, of a sketchbook used by
John Varley for landscape sketches and by William
Blake for some of his most striking Visionary Heads
of historical and Biblical characters. After a
disappearance of 90 years it was rediscovered early
in 1967 by M.D.E. Clayton-Stamm. The facsimile is
accompanied by a separate volume of introduction,
provenance, commentary and notes by Martin
Butlin, Keeper of the Tate Gallery.
"A most delectable addition!" — David Piper, *The Guardian*
6 1/2 x 8 1/2 Boxed; Limited Edition: Two volumes of 136 and 40
pages; (20 1/2 x 16 cm) £15.15.0.

Heinemann

Queen
Alexandra

university college, had the keys of
the city of Copenhagen placed on his
desk every night. That easy affinity
with people, which has always
marked the Danish royal family,
remained with her always. "No one
must be lonely in my house," she
once said to a Scotch footman who
was homesick, and gave him a pair
of gold cuff-links as "something per-
sonal from me to you". "Dear man,
What can I do to help you?" she
said to a soldier who had been
blinded. Soldier and queen stood
hand in hand weeping together. She
had an indifference to what was cor-
rect, what was expected, what was
formal, which no doubt was infuri-
ating to her court and to her husband
that most punctilious of mortals.
When she was told what clothes she
was expected to wear at the Coronation
she replied, "I know better than
all the milliners and antiquaries. I
shall wear exactly what I like.
Basta."

For her husband, for the royal
family, for the country, the great in-
fortune was to lose Mrs. Battiscombe's words—that "she had very
little brain". She was descended
through both her parents from
George II's Queen Caroline, but
Edward VII could never have said to
her, as George II said to his queen,
"All that lettered nonsense—I hated

life Alexandra could contribute little.
To that extent there was a barrier
between her and her husband.

There was a physical explanation
for this as well as an intellectual one.
Two physical characteristics of
Queen Alexandra are remembered
even today. First she was lame and
made the Alexandra limp fashion-
able. The lameness was the result of
an extremely serious illness (rheum-
atic fever) when Princess Louise
was born. She was lamed for life—a
serious prospect for one who loved
dancing, riding and skating. The
second physical trouble, which was
hastened and magnified by this ill-
ness, was the deafness which she
inherited from her mother, Mrs.
Battiscombe (a fellow sufferer)
brings home to us—what this
deafness meant to someone in the
Queen's position. As with all deaf
people, it cut her off from music
(which she loved) and in addition it
made all social and formal occasions
doubly difficult for her. Appropriate
devices were then unknown. Evelyn
Waugh might flourish an ear-trumpet,
but Queen Alexandra with a
trumpet is difficult to imagine. Her
deafness betrayed her into at least
one serious blunder. When the
Aylesford scandal blew up—a
scandal nearly unraveled for us by
Sir Philip Magnus in his life of King
Edward—she granted an interview to
Lady Aylesford mistaking the
name, when it was announced, for
Lady Aylesbury. At the end of her
life she wrote to Queen Mary, "You,
my sweet Mary, are always so dear
and nice to me, and whenever I am
not quite on *foot* because of my
heavily ears you always by a word
or even a turn make me understand,
I am most grateful as nobody knows
what I have to go through some-
times."

Had Alexandra been a cleverer
woman and unhindered, could
she have held her husband from what
was called in those days "wandering"
? That is a question which we
can never answer. More to the point
is how she handled the difficult situ-
ation as it developed. At the time of
the Mordaunt divorce case in 1870,
when her husband had to give evi-
dence in court, she referred to him in
a letter to her favourite sister-in-law
(Princess Louise) as "my naughty
little man". Those words seem to
chart her course for the next forty
years, during which she seems to
have treated such episodes with a
kind of bantering disapproval not
divorced from sympathy, but—and
here is the point—never allowing her
feelings to drift out beyond the
private, family circle. She was always
agreeable to her husband's mis-
takes, except possibly to Lady
Warwick. As the King himself
expressed it, "she is a lady and could
never do anything mean or small".
Occasionally she may have allowed
herself to smile as she reflected on
the King as an elderly lover. She
once saw him and Mrs. Keppel, both
blessed with that early twentieth-
century embonpoint, returning from
a carriage-drive together. Looking
out of the window she collapsed in
helpless laughter—possibly remem-
bering seeing some of the caricatures
of George IV and Lady Conyngham,
who bore in age and figure some
resemblance to the pair in the
carriage.

Was Alexandra ever tempted to
console herself with other men?
Mrs. Battiscombe, in this connexion,
notices Mr. Oliver Montagu. He
was musical, religious and known in
the family circle as "dear, old Tut-
Tut". He was, as the Germans
would say, a *Hausfreund*. If there
was anything in this friendship their
relations were idealistic—a relation-
ship known to the nineteenth cen-
tury, though less familiar today. Cer-
tainly aristocratic gossip never
busied itself with this delicacy, and
Victoria seems to have disapproved
of Montagu as a companion for her
son but not for her daughter-in-law.

When we consider how Alexandra
might have behaved we begin to
realize what the royal family owed
to her: the point is brought home to
us when we remember how other
royal wives handled these difficulties
in the straight-laced nineteenth cen-
tury. The methods of the Empress
Eugenie had something in common
with those of Alexandra. In his

The Oxford
Book of Ballads

EDITED BY
James Kinsley
This new Oxford Book of the
traditional ballads of Scotland and
England replaces the anthology made
by Sir Arthur Quiller-Couch in 1910.
Nearly all the texts are based on single
versions as close as possible to oral
tradition, and more than eighty tunes
are included. Less "poetic" than its
predecessor, the new book is rougher
and more primitive, and closer to the
true ballad event—the singer's song.
40s-net

Children's
Games in
Street and
Playground

CHASING, CATCHING,
SEEKING, HUNTING,
RACING, DUELING,
EXERCISING, DANCING,
GUESSING, ACTING,
PRETENDING
Iona and
Peter Opie
Iona and Peter Opie's earlier books—
The Lore and Language of Schoolchildren,
The Oxford Nursery Rhyme Book, and
*The Oxford Dictionary of Nursery
Rhymes*—have gained them their
reputation as the foremost chroniclers
of children's lore. Their new book is a
record of the games children play
when out in the street, park,
playground, or wasteland. It gives
details of how a very large number of
games are played, together with the
rhymes children repeat when playing
them, and draws its authority from the
contributions of more than 20,000
children in England, Scotland, and
Wales. 64 plates, 8 maps, 6 text figures.
40s-net. Published by Oxford.

The Little
Oxford
Dictionary

George Ostler
Revised by Jessie Coulson
This popular small dictionary, first
published in 1956, has been entirely
revised and reset, and brought up to
date in many details of pronunciation,
spelling, and idiomatic usage. Many
new words are included for the first
time in any Oxford dictionary: abseil,
breathalyzer, cannabiz, micro-dot,
splash-down, parking meter, backlash,
the pill, and prim-out are a few
examples. Fourth edition 11s-net

A Theory
of Economic
History

Sir John Hicks
Sir John Hicks's subject is the evolution
of the market economy, an evolution
which has great things to its credit but
also its darker sides. Some of the
darker sides—slavery and usury and
some aspects of colonialization—are
given considerable attention. The
discussion culminates in an analysis of
the Industrial Revolution. 25s-net
(Oxford Paperbacks)

P. Vergili
Maronis: Opera

EDITED BY
R. A. B. Mynors
The text of Sir Arthur Hulse's *Vergil*
has been revised and provided with an
index. There is also a new
apparatus criticus which gives a fuller
account of the indirect tradition and
adds the evidence of a dozen
ninth-century manuscripts, most of
them edited for the first time. 19s-net
(Oxford Classical Texts)

Oxford
University
Press

John Coatsworth

هذا من الأصول

SWETS & ZEITLINGER

From our REPRINT DEPARTMENT:

DANSK MUSIKTIDSKRIFT

Planned for winter 1969/1970

V. 1-41 Copenhagen, 1925/26-1966.

Paperbound set. Partly reprint.

US\$615.00

Individual volumes, paperbound

US\$15.00

LEVENDI MUSIK

V. 1-4 Copenhagen, 1942-1945/46, then merged into Dansk Musik-

tidsskrift.

US\$60.00

Individual volumes, paperbound

US\$15.00

NORDISK MUSIKKULTUR

V. 2-7 Copenhagen, 1953-1958. All published

V. 1 included in V. 27 (1952) of Dansk Musiktidsskrift.

US\$60.00

Paperbound set

US\$10.00

Individual volumes, paperbound

GALPIN SOCIETY JOURNAL

Available.

The Galpin Society was founded in 1946 for the publication of original research into the history, construction, and use of musical instruments. Its name commemorates the late Canon F. W. Galpin, a pioneer in this field. The annual Journal contains articles, reviews, notes and queries on all aspects of musical instruments.

V. 1-20, London, 1948-1967. Partly reprint.

US\$140.00

Paperbound set

In reprint:

V. 1-6, 1948-1963

each US\$7.00

In original:

V. 1-20, 1964-1967

each US\$7.00

MONUMENTA MUSICA BELGICA

Available.

Published by the "Vereniging voor Muziekgeschiedenis". Antwerp. Edited by Canon R. B. Tenacels, Professor at the University in Leuven and Utrecht. This journal has been dedicated to the publication of so far unpublished scores of Belgian and Dutch composers from the 16th to the 18th century. Each volume contains the complete scores, together with an introduction and a critical note by a competent musicologist in the Dutch and the French language.

V. 1-10, Antwerpen, 1932-1966.

US\$182.00

Paperbound set

In reprint:

V. 2, 1933, 1, 1938

each US\$18.00

In original:

V. 1, 1, 5-7, 1912-1951

each US\$18.00

V. 8, 1960

US\$14.00

V. 9, 1962-63

US\$17.00

V. 10, 1966

US\$25.00

MUSIC AND LETTERS

Available.

Royal musical association.

Founded by A. H. Fox Strangways.

From the editor:

... Again, to couple "music" with "letters," or literature, is to suggest that there is a closer link between poetry and music than between any other two arts: their methods are so clearly analogous that in speaking of one we often seem to be explaining the other.

V. 1-48, London, 1920-1967.

US\$1,080.00

Paperbound set

Individual volumes, paperbound

US\$22.50

REVUE MUSICALE

Available.

Revue internationale d'idées et de documentation consacrée à la

musique.

Nos. 1-259, Paris, 1920-1964. Partly reprint.

US\$900.00

Paperbound set

In reprint:

Nos. 1-9, 13, 22, 35, 40, 47, 88, 91-92, 97, 106, 110, 121-122, 125,

129-134, 139-141, 151, 159, 172-176, 178, 180, 182-183, 191, 198-201,

208.

Each US\$6.00

SCHWEIZERISCHE JAHRBUCH FÜR

MUSIKWISSENSCHAFT

Available.

V. 1-7, Basel, 1924-1938. All published.

US\$105.00

Paperbound set

Individual volumes, paperbound

US\$15.00

SVENSK TIDSKRIFT FÖR MUSIKFÖRSKNING

In preparation.

Swedish journal of musicology.

Editor, Professor Ingmar Bengtsson.

V. 1-47, Uppsala, 1919-1967.

US\$7.00

Price per volume.

Original

US\$10.00

Reprint

Detailed quotation can be given upon request.

VERENIGING VOOR NEDERLANDSE

MUZIEKSCHIEDENIS TIJDSCHRIFT

V. 17-18, 1955-1959 under the title: Tijdschrift voor

muziekwetenschap.

V. 1-19, Amsterdam, 1883-1967/63.

US\$300.00

Paperbound set

Available.

V. 10, 1885-1922, and index to V. 1-10

each US\$15.00

In reprint:

Available: Autumn 1969

In original:

V. 11, 15-18, 1923-25, 1956-69

each US\$15.00

V. 12-14, 19, 1926/28-1960/63

each US\$15.00

Its precursor

BOEVEN'S

Available.

Jaarboek der Vereniging voor Nederlandse Muziekgeschiedenis.

V. 1-3, 1869-1881, incl. Register to V. 1-3.

US\$45.00

Paperbound set

Individual volumes, paperbound

each US\$15.00

SWETS & ZEITLINGER

Keizersgracht 471 & 487 19 Waterloo-Avenue

Amsterdam The Netherlands Berwyn, Pa 19312 U.S.A.

Living up to himself

JOHN GRUEN *The Private World of*

Leonard Bernstein. Photographs by

Hayman, 191pp. £2.15s.

LEONARD BERNSTEIN *The Infinite*

Variety of Music, 286pp. The Joy

of Music, 303pp. £2.5s. each. Wel-

denfeld and Nicolson.

It is not often that a blurb can be

said to review the book which it

describes, but what we read on the

jacket of *The Private World of**Leonard Bernstein* is all too reveal-

ing:

An intimate, onstage view of Leonard

Bernstein, his family and his friends.

With a playlet, monologues, dialogues,

reflections, revelations, and predictions.

Leonard Bernstein talks with charm,

humour, unsparring honesty, and total

recall about the phenomenon of Le-

onard Bernstein. John Gruen describes

the scene and listens, as Ken Hey-

man's camera watches.

The fears aroused by the chic tone

of the publicity are, alas, wholly

confirmed by the contents of the

book. We have large photographs

of Mr. Bernstein in his bathroom

(shaving in his underpants), Mr.

Bernstein playing the fool with

Charlie Chaplin, Mr. Bernstein pull-

ing faces, Mr. Bernstein on the for-

um, of Mr. Bernstein pensive, Mr.

Bernstein exuberant—and so on.

The text, perhaps, is a little less

exaggerating than the pictures—after

all, Mr. Bernstein is a considerable

musician and can talk seriously

about his profession.

Although it is said, to witness Mr.

Bernstein stumbling so disastrously

to the toilet personally, perhaps

we should not like the lapse too

solemnly. We can well believe it

when he says "I wouldn't dream of

playing Mr. Modest," but we can

also believe his disclaimer that any

lasting impact is made by fame; "I

can never be satisfied with praise and

adulation because it doesn't stay with

me. I mean, it's not that important.

It goes through a sieve and runs

out." A large picture-book, however,

won't run away of its own accord.

As it happens, Mr. Bernstein writes

much more sympathetically and

endeavouring about himself in his own

books, away from the camera's in-

solent eye and the interviewer's in-

quisitorial questioning. This is how

he sees himself in *The Infinite*.*Variety of Music*: "A grown-up

man standing on a podium flailing

his arms about: nonsense! But

something makes me have to do it.

It's compulsive." And again when

questioned at a public lecture:

A couple of weeks ago *Time* maga-

zine asked me why I carry on so when

I conduct certain kinds of music. It

bores me, and it was a piece that

contained a lot of rage. And it suddenly

occurred to me in discussing it that

this probably saved my life as far as

unreleased or repressed hostility goes.

Because I can do things in the per-

formance of music, and so can any

conductor or performer, but if I did

on an ordinary street would land me

in jail. By the time I come to the

end of Beethoven's Fifth, I'm a new

man. Whereas if I did that down on

Seventh Avenue, I'd be picked up.

The truth is, of course, that Mr.

Bernstein is a star—no need, in his

case, for the description to be placed

inside sceptical quotation marks.

who glitters sufficiently in terms of

musical achievement to make other

forms of self-advertisement wholly

superfluous. He is not only, at his

best, a most remarkable conductor,

but a highly gifted composer (far

more than one field of music), an

impressive pianist and a brilliantly

articulate popular teacher. The range

and quality of his great talents com-

mand admiration and respect and

are fruitfully in evidence in his own

two books, *The Joy of Music* and*The Infinite Variety of Music*, in

which his publishers claim, with

some truth, that he appears as "the

supreme exponent of popular musical

appreciation." Rightly,

for the most part, it is regarded these

days with profound suspicion. But

Mr. Bernstein's appreciation of the

music he discusses, and he covers a

surprisingly wide territory, is deeply

rooted in his own gifts: he can speak

as a performer, as a critic,

an interpreter, and "pop."

In the sense that he has,

genius for clarity of exposé.

actual points he makes ignorance of the New Black Music

often subtle and unfamiliar. But, as LeROI Jones is more

than those readers who naively musical content. In "Jazz

cloned to ignore them read the White Critic", which, like

they are exuberantly "any of these occasional pieces, first

tonz should think again, appeared in *Down Beat*, the condi-

tionz should sample (in 1961) is unequivocally stated. White,

Music Mr. Bernstein's pseudo-hip, critics have missed the

Beethoven's Fifth Symphony of black music and black

unexpectedly surveys and endorses. Either too musicological or

constructs. Beethoven's sociological in method, they have

and (in *The Infinite*) compounded Uncle Tomism and the*Music* his first-rate snail of the middle-brow. Trapped in

Tchaikovsky's Sixth Symphony culture, sometimes "brave

himself most brilliantly to make a trip into a Negro

considerable detail on Tchaikovsky to hear his favourite instru-

ment (the "fourth", "Jazz"), while critics may well

stern is quite correct to give *described* jazz, but, Mr. Jones

that here we have the omphans, they have never under-

"creating a sound that is good its ethos.

of Hindemith and mias for actual white performance

twentieth-century music, the plagiary is here presented as

after reading Mr. Bernstein's book. The Hot Fives are trans-

itionally stimulating examined into ersatz Dixieland: black

a work that is too readily "is" "couled" (the much admired

granted, and it is one of Bonnie Tristano is remorselessly

of his chapter that he attacked by Archie Shepp, one of

strates how convincingly Mr. Jones's most articulate inter-

grammatical piece far exceeded. The real thing eludes

built out of the most rigorous white man because:

musical materials, one is

recognize, the fact that Negro music is essentially the expres-

sion of a particular attitude or a collection of

typical Symphony, immensely studies, about the world, and only

and immensely, unchained, unduly an attitude about the way

every song of the esteem is made.

reserved for the novel

Mahler, Schonberg, etc. and these attitudes, and hence the

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

conviction: we realize that a secret blood right."

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

conviction: we realize that a secret blood right."

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

conviction: we realize that a secret blood right."

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

conviction: we realize that a secret blood right."

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

conviction: we realize that a secret blood right."

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

conviction: we realize that a secret blood right."

As we witness Mr. Bernstein which they nurture, are passed

among the notes with shades of voodoo—not by

condemnation of sensitivity imple or imitation but through

The Folk Music of Britain—and Beyond

Frank Howes

An introduction to English folk music, which is both general and scholarly. Frank Howes examines in detail the history and origins of folk music, then goes on to show its nature, enlivening his argument with a wealth of musical examples from all over the world.

English Cathedral Music

H. H. Fellowes

Revised by Sir Lack Westrup

First published in 1941, this book has long been accepted as indispensable for students both of music and of church history. While preserving the character of the original, the new edition takes into account new sources and studies which have appeared in the last twenty years, and makes a number of additions, especially to the music examples.

The Psychology of Musical Ability

Rosamund Shuter

It is difficult in seeing how it could be improved. Dr. Shuter discusses lucidly and fairly the problems and difficulties of such a value-laden study as musical ability. *British Journal of Psychology* 63.

MITHUEN

REPRINTS in the field of MUSICOLOGY

The Score
A Music Magazine
No. 1-28 (all published)
London, 1949-1961.
cloth \$152.00 paper \$140.00

Music Review
Vols. 1-25.
Cambridge, 1940-1964.
cloth \$311.00 paper \$275.00

*Bechme, F. M.,
Deutsches Kinderlied
und Kinderspiel*
Leipzig, 1897.
cloth \$35.00

*British Museum,
Catalogue
of Printed Music*
published between 1487 and
1800, now in the British
Museum. By W. B. Squire.
2 vols., London, 1912-1910.
cloth \$49.50.

*Leitendoff,
W. H. Freiherr v.,
Die Geigen- und
Lautenmacher
vom Mittelalter bis zur
Gegenwart*
5th and 6th editions.
2 vols., Frankfurt, 1922.
cloth \$67.50

KRAUS REPRINT
A DIVISION OF
KRAUS-THOMSON
ORGANIZATION LIMITED
FL-9491 Nendeln
Liechtenstein

Beneath the walls of Troy

The Memoirs of Hector Berlioz. Translated and edited by David Cairns. 636pp. Gollancz. £3.15s.

This is the most outspoken and challenging autobiography ever written by a musician of genius. It is an outstanding record of a great struggle, possibly more single-minded and heroic than any other. Berlioz himself termed it "my Thirty Years' War" against abysmal stupidity and malevolence. Wagner's *Mein Leben*, compared with these memoirs, seems a trifle smug and self-righteous; his occasional rancorous outbursts are far less justifiable. True, in Berlioz there is more than a suggestion of Edgar Allan Poe above all, in the terrible description of the exhumation of his wife Harriet. But then, Poe was a fine poet; and so, in his own strange and sometimes gruesome fashion, was Berlioz.

Nevertheless, his high spirits often sweep aside all bitterness and gloom. Surely he was anything but the complete misanthropist he imagined himself to be. In his memoirs there is as much scope for exhilarating humour as for gnawing pessimism. Never is there even a hint of boredom; as a prose writer he was superior to his great rival, Wagner. Occasionally one can't help wondering why he was so indignant at having to "squander" his own expression so much of his valuable time on his literary and journalistic work. Even the "feuilletons" he loathed most of which still slumber, unnoticed, in the dusty files of *Le Journal des Débats* scintillate with a dazzling wit. Here, indeed, is an enigma which might baffle the most perspicacious biographer: why did Berlioz feel such utter degradation at being "chained to that infernal galley-boat" when he was producing brilliant articles, which at times make even Bernard Shaw seem a trifle shallow and insipid?

In his translation of these stirring memoirs David Cairns reproduces Berlioz's lucid and brilliant style with uncanny skill. This is by far the most satisfactory version of an extremely idiosyncratic text, bristling with difficulties. Every page bears witness to earnest thought as well as to meticulous care. No doubt there have been previous adequate or even eloquent translations. For instance, the work of Katharine F. Boulton (mother of Sir Adrian) is at times remarkably effective; and Mr. Cairns generously acknowledges his indebtedness to it. However, Mrs. Boulton's version was too drastically abridged; and she herself sternly characterizes the Berlioz of the autobiography as "a

music-ridden, undisciplined, brutal creature, more a blind unreasoning force of Nature than an ordinary being".

But then she had been brought up in the decorous Victorian age which idolized the debonair and courteous Meyerbeer, anxious, above all, never to give offence. Of course Berlioz was the very antithesis of "an ordinary being"; and his often truculent personality emerges even less forcibly in the elaborate translation by Rachel and Eleanor Holmes. Those fastidious author-esses refined and emulsified the great iconoclast's pungent prose. More professional was Ernest Newman's version half-a-century later: he performed his difficult task with plenty of Berliozian gusto. But, alas, he was then overburdened with toil; perhaps almost inevitably some slight inaccuracies and one or two rather harsh misconceptions crept into his competent work.

Mr. Cairns, however, is more spiritually attuned to Berlioz's complex mind. In his masterly translation, a feat of scholarly thoroughness and artistic intuition, there is no trace of the perfunctoriness which occasionally mar all the previous versions. He moreover glimpses the curiously Shakespearean element in the great musician: his occasionally disconcerting alternations between overwhelming despair and boisterous humour, between sheer hyperbole and a strangely moving reticence. It would have been easy to gild some of his more bombastic outbursts, but Mr. Cairns skillfully avoids this obvious temptation. With admirable sensitivity he preserves what he aptly terms the master's "virile simplicity of mind", as well as the fundamental nobility and even gaiety of his style. Here, no doubt, is a sombre theme; but, astonishingly, this is the least somber of books.

Yet the translator is not content with what in itself is a major achievement. He lavishes a wealth of knowledge and patient research on various appendices as well as on copious and informative footnotes. No contemporary musicologist has studied Berlioz and his environment with such dedicated understanding. Therefore it may seem a bit churlish to suggest that he might have included Napoleon III (instead of his mighty uncle) in his otherwise comprehensive glossary about the main people mentioned by Berlioz. After all, the composer planned a lengthy and moving appeal to that musically almost moribund monarch. In fact, the Em-

peror did prove a sinister influence in Berlioz's unhappy life: it was thanks to him that *Tannhäuser* was unexpectedly performed at the Opéra in 1861 instead of *The Trojans*. And so a grave injustice was perpetrated, the only result was a shocking and disastrous scandal which practically ruined that national theatre for nearly a decade. Art should not be ruthlessly sacrificed to short-sighted politics. Wagner himself was infinitely more fortunate in his Royal patron: the so-called "insane" Ludwig of Bavaria. With such an enlightened benefactor Berlioz's own career might not have been the heart-breaking struggle and tragedy it actually became. But then, nobody realized better than he the deceptive role which blind chance may play in a man's life.

There is another, perhaps more significant criticism. Mr. Cairns quotes, with it is true, only qualified approval Bernard Shaw's interpretive remark that:

Berlioz could never quite forgive Mozart for possessing all the great qualities of his idol Gluck, and many others of which Gluck was destitute, besides surpassing him in technical skill.

This facetious comment is ridiculously wide of the mark and reveals an amazing ignorance of Berlioz's mentality. His semi-hostile attitude towards Mozart was very much akin to his somewhat ambivalent relationship with Meyerbeer. He admired them both, nevertheless, he felt that their artistic integrity was profoundly suspect. For in their works he detected one deplorable weakness: a tendency, at crucial or tragic moments, in the drama, to indulge in sentimental and prolonged vocal acrobatics. This outraged all his most cherished beliefs and convictions. To him such exhibitionism was the very negation of truth and genuine art, whether the culprit in question happened to be Donna Anna in *Don Giovanni*

or Fides in *Le Prophète*. It is not surprising that he felt like "biting the hand that feeds him". Far fewer people realize that Meyerbeer, at there are at least 160 symphonies, was a master who had wisely attributed to Haydn, of which he justly stooped to degrade, real composers: *Kleinmeister*. To him such an act was as Leopold Hofmann, Haydn's and idiotic crime against Johann Michael, Carlos Lech, taste and command, Dittersdorf, Vanhal, and And here he was referring on—have been discovered for

Understandably Mr. Cairns, more than three-quarters of that somewhat reluctant to accept a quantity of spurious symphonies make-up as a critic. No more than a dozen genuine Haydn symphonies are in the repertoire of any more.

One final sobering thought: becoming communist has full score of *The Trojan* in to make these hitherto unknown unpublished until 1969, notes are available to musical scholars. 11 years after the sublime throughout the world. been completed. With muchis statement is not quite so much and argued that at least it sounds. Many of the musicologist, Mr. Cairns, Austro-Hungarian aristocrat, the full shattering exotic families owned large estates in Berlioz himself of the wrecked. Including well-stocked production, a more treasuries and music collections. Most dared more ludicrous at even these music collections had never manuscript of a mighty work, it catalogued and the contents continued he had grown to be not known even to their marked compassionately. "fers, the Cam-Gallas family, in namesake, Hector, he penned one typical example had no beneath the walls of Troy." That in their majestic castle of



ARCHAISM AND AUTHENTICITY

The real composers and what they actually wrote

H. C. ROBBINS LONDON

Friedland reposed a dozen lost works by Haydn. Once the Friedland collection went to Prague, it was examined by all sorts of experts. Similarly, a gigantic collection of opera librettos and German plays, now one of the greatest in existence, was formerly in Dux Castle and is now in the Prague National Library. Naturally, the sifting of this vast amount of new musical material is of very limited interest to the layman, who may confidently expect to live a rich and happy life without ever hearing a symphony by Leopold Hofmann. But once in a while something really great turns up. In 1961, authorities in the Prague National Museum discovered the lost Cello Concerto in C by Joseph Haydn, which has entered the international repertoire with almost unbelievable rapidity and has been recorded half

a dozen times by the world's leading cellists. Part of the success of a rediscovered work such as the Haydn C major cello concerto is somewhat fortuitous, because there are other recently discovered Haydn works which are just as good but are hardly performed at all, such as the cantata for soprano and orchestra, "Miseri mei, misera patria", of which two contemporary manuscripts, one corrected by Haydn, were discovered some fifteen years ago in the Library of Congress, Washington. In the case of the Cello concerto, two facts contributed to its dazzling popularity: first, the fact that all the other cello concertos, including Haydn's other famous one in D major, are distinctly second-rate (just possibly excepting that of Elgar); and secondly the fact that the public, for reasons best known to itself, definitely prefers Haydn's second-rate concertos to his first-rate symphonies, quartets and masses.

The evening in 1964, when I happened to be in London, I was invited to dine at Alan Tyson's, who is equally well known as a psychologist and as a musicologist. In the course of the evening, Dr. Tyson mentioned that he had just acquired the first edition of the Baileux Quartets, and we then started to examine the rare print in considerable detail. It was with great astonishment that we saw something on the first engraved page of music of the second violin part, namely that underneath the title "Quatuor I" was quite clearly another title which had been partially erased off the plate: "Quartetto del Signor/Hofstetter No. 1". The same erased title could also be found at the head of the parts of "Quatuor II".

Roman Hofstetter (recte) was born in 1742 and became a Benedictine monk in the Amorbach monastery in Germany, and I had already discovered that a large part of Hofstetter's chamber music had been published in the eighteenth century under Haydn's name. It is perhaps significant that Hofstetter's Opus 1, six string quartets, was published in 1775 almost simultaneously in London and Paris under Haydn's name. Dr. Tyson and I published a short article in the *Musical Times* (July, 1964), in which we suggested that Hofstetter may in fact be the composer of one of "Haydn's" most celebrated tunes and, of course, of the whole of "his" Opus 3; but it was obvious that a thorough examination of Hofstetter's oeuvre would have to be undertaken in order to establish him as the real composer of the disputed music. This research has now been done independently by two well-known German scholars: a useful little book by Hubert Unverricht, has appeared (*Die beiden Hofstetter, zwei Komponisten-Porträts mit Werkverzeichnis, unter Mitarbeit von Adam Gottlob und Alan Tyson, verfasst von Hubert Unverricht*, Mainz, 1968), in which two composers named Hofstetter have been examined thoroughly (the other one does not enter into this list).

The question of authenticity occasionally has an appeal more general than is usually the case. A curious negative rediscovery may be related here to illustrate a case of this sort. About the year 1777, a well-known Parisian publisher named Baileux issued an edition of six Haydn string quartets with the following title:

SIX
QUATUORS
Pour deux Violons,
une Quinte et une Basse.
COMPOSÉS
PAR
J. HAYDEN
ŒUVRE XXVI
Mis au jour par M^{rs} BAILEUX
Gravés par M^{rs} Anneren, au
Prix 9 L.
A PARIS
Chez M^{rs} Baileux, M^{rs} de Musique.
Écrit par Ribiere.

When Haydn's pupil Ignaz Pleyel prepared in the early part of the nineteenth century the first "complete" edition of Haydn's quartets, he included the Baileux set but renumbered it to read as "Op. 3", thinking that they must have been early quartets belonging chronologically to Haydn's first known examples in that genre, which he called Opus 1 and 2. When Haydn was preparing a catalogue of his works in 1805, his factotum Johann Elssler simply copied the incipits of Pleyel's "complete" edition. In the nineteenth century one of the quartets from the Baileux set, now renumbered as Op. 3, No. 5, became well known, and the slow movement, under the title of "Serenade", became, in the words of Alan Tyson, "perhaps the most famous quartet movement ever written".

About ten years ago, however, some Haydn scholars, including the present writer, came to have grave doubts about the authenticity of the Baileux Quartets. The one fact that

MUSIC REPRINTS by GREGG INTERNATIONAL

music and books from

THE PENN STATE MUSIC SERIES

General Editor: Denis Stevens, MA (Oxon), DPhil (Fairfield), FSA (London), Founder-Conductor of the Ambrosian Singers, President of the Accademia Monteverdiana, and currently Professor of Music at Columbia University, New York City.

Just published:
BASTIEN AND BASTIENNE, by W. A. Mozart
English translation and Libretto by Basil Swift

The first accurate, singable translation of Mozart's delightful comic opera. Gerald Moore calls it "superb... brilliant and remarkably faithful to the original." James K. Guthrie, National Council on the Arts, Washington, D. C., says, "The language is lucid and beautiful... the sheer sound of the (English) words is also a joy... The format is ideal."

TWO SUITES FOR HARPSICHORD, by Thomas Chilcot
Edited by Gwilym Beechey 54s PSMS 21

FOUR FANTASIES FOR STRING QUARTET OR CONCERT OF VIOLS, by Alfonso Ferrabosco II 54s PSMS 21

MEMENTO DOMINE DAVID, by Adrian Willaert
Double Choir (A, A, T, B; S, T, T, B) 34s PSMS 20

THREE MOTETS, by Giacches de Wert
Five-seven voices
Edited by Bernard de Surcy 54s PSMS 19

GLORIA CONCERTATA, by Claudio Monteverdi
Seven voices (S, S, A, T, T, B, B), 2 violins, 4 trombones continuo
Edited by John Steele 54s PSMS 18

"A blaze of splendid sound"—The Daily Express 54s PSMS 18

A complete catalog of the Penn State Music Series published to date is available on request.

Historical edition in preparation:
EL MAESTRO, by Luis de Milán
Edited by Charles Jacobs

A modern transcription of this voluminous repertory of significant and beautiful music for the guitar, first published in 1636, containing the first indications of tempo found in the history of music.

THE PENNSYLVANIA STATE UNIVERSITY PRESS
University Park, Pennsylvania and London, England
In Great Britain and Continental Europe, orders should be addressed to:

AMERICAN UNIVERSITY PUBLISHERS' GROUP LTD.
27-29 Whitfield St., London W1P 6HU

Gregg International Music Catalogue features reprints of standard collected editions of many great composers.

including the following which are all available now:

ADAM DE LA HALLE - J. S. BACH
HANDEL - LISZT - MENDELSSOHN
OBRECHT - PALESTRINA - SCHUMANN
SWEELINCK - VICTORIA - ZUMSTEEG

Also contains many other scores and publications in the fields of Choreography, Mediaeval Music and Theoretical Treatises, Musicological Works. Especially interesting in the field of Musical Literature are:

BERLIOZ: Collected literary works
of 8 volumes. Pre-publication £58 15s; Published £77 10s. 21 volumes available.

HANSLICK: Collected musical criticism
of 9 volumes; Pre-publication £39; Published £50 in preparation.

The Harmonicon
of 11 volumes; Pre-publication £115; Published £150 in preparation.

The Musical Antiquary
available now. Set of 4 volumes, £40.

SCHUMANN: Gesammelte Schriften über Musik und Musiker
available now. 2 volumes, £27 10s.

For more information including separate volume prices please ask for a Catalogue.

Order from your bookseller or from

GREGG INTERNATIONAL PUBLISHERS LIMITED
FARNBOROUGH HAMPSHIRE ENGLAND

GREGG INTERNATIONAL

Music Scores for Libraries

William Chappell
ed. Elizabeth Poston

Songs of Times and Seasons 7/6
Songs of Places—London 7/6

A new edition of one of the prime sources of English tradition at music (*Popular Music Of The Olden Times*) prepared in a scholarly and practical manner by Elizabeth Poston. Other volumes in preparation.

Arnold Box

The Garden of Fand 15/-
Tintagel 10/6
Symphony No. 3 15/-
Symphony No. 4 15/-
Symphony No. 6 15/-

George Gershwin

An American in Paris 15/-
Concerto in F 15/-
Rhapsody in Blue 15/-

Wilfred Josephs

Little Venice Serenade 12/6

Bryan Kelly

Sinfonia Concertante 25/-

Pergolesi

The Magnificent 6/-
edited Strick and Red
Walton Music Ltd

Robin Stephenson

The Four Seasons 17/6

Vivaldi

The Gloria 10/-
edited Mason Martens
Walton Music Ltd.

CHAPPELL & CO LTD

50 New Bond St., London W.1.

Figured Bass Accompaniment

A comprehensive and stimulating study by Dr Peter Williams who illustrates the theory and development of continuo playing on keyboard instruments, and provides extensive graded examples for practice, derived almost wholly from contemporary sources. Autumn, 2 vols. 80s.

The Russell Collection of Early Keyboard Instruments

The magnificent collection left to Edinburgh University by the late Raymond Russell, described by Sidney Newman and Peter Williams. Ten colour and thirty black and white illustrations. 13s.

Keyboard Studies

A specially commissioned collection of papers, edited by Edwin M. Ripin, on historical and technical aspects. December.

Edinburgh University Press

John Co 1316

Brewer Street London W1

کتابخانه

"Heron, Gaudy's, undetectable ADAM"
Cyril Connolly in Art and Literature

ADAM
International Review
The Anglo-French literary quarterly now
published by the Univ. of Rochester, USA
Some of the recent issues of universal
appeal:

BAUDLAIRE-BERLIOZ (Sixty letters and fables
by Baudelaire, translated and introduced by
the editors)

THE THIRTIETH JUBILEE ISSUE
In memory of Jean Cocteau and his work
published by James Joyce, C. K. Scott, 46 letters
by Katherine Mansfield, Robert Graves, André
Gide, Marcel Proust, etc.

JERUSALEM IN WORLD LITERATURE
(250 pages with many illustrations) "A splendid
miscellany of poetry, legend and history" (Daily
Telegraph). "A work of considerable scholarship"
(The Times)

PROUST... APHRES PAINTER
Angelo Wilson, Proust's Standard Johnson, L. P.
Hawley, a Proust novel by Jean-Louis Curtis. 15s
TÉMOIGNAGE DE PIEL (Two poems by Proust) 15s
TÉMOIGNAGE DE PIEL (Two poems by Proust) 15s

"For other twentieth-century writers who show the same
flaring enthusiasm of Cocteau" (THE TIMES)
"One of the most elegant and beautiful English
translations of the twentieth century" (The Times)
"A work of considerable scholarship" (The Times)

Available from 28 Emperor's Gate,
London, S.W.7. (Annual subs. £2)

BACH

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Without the Chapel wall

DAVID BROWN *Thomas Weelkes*.
223pp. Faber and Faber. 5s.

Tudor music derived much of its
vigour and variety from the remark-
able, even colourful personalities of
its creators, among whom no two
were really alike, in spite of the super-
ficial similarities of their environ-
ment and technique. Detailed studies
of these composers are still compar-
atively rare, and promised books on
Bull and Dowland when the appetite
without (as yet) satisfying it. A
volume devoted to the life and work
of Thomas Weelkes, who was born
about 1570 and died in 1623, is there-
fore welcome, since it helps to round
out the picture of music in England
at the time of Byrd, Gibbons, and
Tomkins, who have already been the
subject of separate monographs.

The writing of a fair and accurate
critical assessment of Weelkes's music
poses fewer problems than it would
have done ten years ago, for although
the secular vocal music has long been
available in modern editions, services
and anthems apart from a handful
of favourites have languished piece-
meal on library shelves. It is much
to Mr. Brown's credit that he took
it upon himself to rescue the
anthems of Weelkes from this ob-
scure obscurity, and publish the
surviving works in *Thomas Weelkes*.
He is thus able to offer careful, in-
telligent analyses of the madrigals and
anthems so far as harmony and
structure are concerned, more than a
hundred musical examples assisting
him in the clarification of technical
points and passages. Particularly en-
lightening are his many comparisons
with the music of Weelkes's con-
temporaries, especially Thomas Morley,
from whom much more than mere
inspiration was derived.

Most composers, in their youth,
tend to imitate and even borrow from
their masters, and Weelkes was no
exception. When he was taking his
own store of motives and complexes
is the sustained effort involved in
the compilation of a set of madrigals,
proved almost too much for him.
Indeed, he managed to produce all
his best work in less than twenty
years, which is a short creative span
when compared with Byrd or Tom-

kins. With so much musical evidence
at his fingertips, the author could
profitably have asked whether the
Weelkes-Morley link might have been
personal as well as musical. But he
contents himself with a full and fas-
cinating account of the composer's
life at Winchester and Chichester,
without seriously discussing the pos-
sibility that London and its many
master-musicians exerted any impor-
tant influence on his artistic develop-
ment.

Quite apart from direct borrowings
from Morley, Weelkes's music is
modelled on the ballads and madri-
gals that flowed from the older
master's pen as the sixteenth century
drew to a close. With associations
both general and particular, it comes
as no surprise to find Weelkes writing
an expressive elegy in memory of
Morley, and in the same publication
(1608) a pair of madrigals to Italian
texts. It was Morley who continued
to foster the Englishman's respect and
love for Italian music.

When he supplanted for the degree
of B.Mus. at Oxford in 1602, Weelkes
claimed that he had been a student
of music for sixteen years. His train-
ing must therefore have begun in
1586, yet his first documented
appointment is at Winchester in 1594.
That year saw the publication of his
second book of madrigals, dedicated
to Edward Darcy, "Groom of Her
Majesty's Privy Chamber". The
author deduces from a phrase in this
dedication that Weelkes passed some
time in the service of this junior
courtier. How much time, and when,
we are not told; but there is some
evidence in later volumes favouring
a "London period" for this high-
and able singer. He wrote elegies, for
two well-known courtiers, Lord
Burgh and Henry Noel, and he
dedicated later books of madrigals
to Lord Windsor of Bradenham and
Lord Denby of Waltham.

It would be interesting to know
whether these noblemen were con-
noisseurs of the arts and music, and
what links (if any) existed between
them and Weelkes. Simple as it may
be to assume that a budding com-
poser chose his patrons in the manner
of *voies virginales*, if the truth were
known we might discover new and
important facts about the relation-
ship between Elizabethan courtiers

and musicians. One fact is that
Weelkes knew more about his patrons
than some musicologists do, for he
dedicated his five-part madrigals of
1600 to "Henry Lord Windsor,
Baron of Bradenham"—a title which
Fellows maintained should have
read "Lord Windsor of Stanwell".
A new and definitive monograph is
surely the place where puzzles of this
kind should be resolved, for it hap-
pens not infrequently in biographical
quests that small scraps of infor-
mation lead to greater discoveries.
The Stanwell-Bradenham conflict can
easily be resolved by consulting the
most ordinary of reference works,
such as Collin's *Peerage of England*,
which reproduces the inscription in
Tarbock Church, Worcestershire,
where "Henricus Baro Windsor de
Bradenham" lies buried. The explana-
tion is that Stanwell, for centuries
the principal seat of the Windsor
family, was appropriated by Henry
VIII, who gave them in exchange
some monastic lands in Worcester.
From this distant point it was decided
to build a manor house within easier
reach of London, and Bradenham
was well established in this role by
the time Weelkes's patron inherited
the title.

Weelkes was one of a small group
of composers who wrote a fantasia
on the Cries of London, and in addi-
tion there are various references to
city taverns in some of his later vocal
works. He died in London, and his
burial was recorded in the parish
register of St. Bride's. He claimed to
be a Gentleman of the Chapel Royal.
It may well be that he always looked
upon London as his true home and
upon Chichester as a provincial back-
water, where the minuscule choir
and lack of opportunity for musical
grandeur slowly but surely drove him
to drink. The sorrowful minutiae of
his downward progress are repro-
duced with humble accuracy in this
otherwise proud volume. If Weelkes
had really been a member of the
Chapel Royal, the end of his life
story might have been vastly differ-
ent. But there are indications that his
temperament in so styling himself, so
the title-page of his last publication, so
annoyed the officers of that ancient
and regal institution that he was
never invited to sing or play again
even as an Extraordinary Gentleman.

Judged by average standards,
Weelkes must often have appeared

as well as establishing technical
feature is rightly shown to be epigonal.
There is of course little or no discus-
sion of individual works of music,
though the principal forms and styles
are given space in proportion to their
importance. The few serious errors
occur mainly in the sections devoted
to English music, suggesting perhaps
that the author had written his arti-
cles before having read the relevant
contributions to his own encyclopaedia.
He tells us that the *In nomine* was
"set for an ensemble of three or
four viols, first cultivated by
Cornish and Fayrfax" (neither of
whom ever wrote an *In nomine* be-
cause they lived before the time of
its inventor, John Taverner), and that
"here one may possibly think of an
influence from Isaac's instrumental
pieces" (this is, in the circumstances,
highly unlikely since the original *In
nomine* was taken from the "Benedi-
dictus" of Taverner's Mass *Gloria
in Trinitate* whose vocal style
launched what was later to become a
purely instrumental idiom, re-shaped
by the contributions of a galaxy of
composers from Byrd to Purcell). It
is also misleading to state, just after
the sentences devoted to the *In
nomine*, that the Mulliner Book con-
tains only intabulations and adapta-
tions of vocal music for viols. The
only real intabulations in the manu-
script are the cittern pieces at the
very end, and they are clearly
separated from the main body of the
anthology, which is chiefly concerned
with organ music for liturgical use;
there are some keyboard arrangements
of secular and sacred vocal music,
and a few viol pieces in short score,
but of adaptations of vocal music for
viols there is not the faintest trace.

Since articles written expressly for
dictionaries and encyclopaedias nor-
mally exhibit such recognizable fea-
tures as extreme compression, tight
concentration of detail, and a ten-
dency to unravel strings of proper
names, the separate issue of these
articles may do the kind of reader
who looks for a leisurely survey
couched in that special style generally
reserved for introductory texts. The
appearance, in book form, of Fried-
rich Blume's spacious planned and
masterly essays on "Renaissance
Music" and "Baroque Music" is
however neither too daunting nor too
bland, but rather welcome as a
middle-of-the-road attempt to sum-
marize the principal characteristics of
two great eras in musical history.

The essays come from the recently
completed German encyclopaedia,
*Die Musik in Geschichte und Gegen-
wart*, of which Dr. Blume is editor,
and they have been translated with
commendable care and accuracy by
M. D. Herter Norton. It would be
wrong to deny that there are some in-
stances of compressed detail and
strings of names, but they are happily
few and far between, spaced out by
liberal and critical evaluations of
musical forms and styles, by helpful
analogies with sister arts, and by sen-
sitive perception of the complex
interaction between national centres
of culture.

Theists as well as composers
receive a generous measure of treat-
ment, and their role in summing up

the Anglo-French literary quarterly now
published by the Univ. of Rochester, USA
Some of the recent issues of universal
appeal:

BAUDLAIRE-BERLIOZ (Sixty letters and fables
by Baudelaire, translated and introduced by
the editors)

THE THIRTIETH JUBILEE ISSUE
In memory of Jean Cocteau and his work
published by James Joyce, C. K. Scott, 46 letters
by Katherine Mansfield, Robert Graves, André
Gide, Marcel Proust, etc.

JERUSALEM IN WORLD LITERATURE
(250 pages with many illustrations) "A splendid
miscellany of poetry, legend and history" (Daily
Telegraph). "A work of considerable scholarship"
(The Times)

PROUST... APHRES PAINTER
Angelo Wilson, Proust's Standard Johnson, L. P.
Hawley, a Proust novel by Jean-Louis Curtis. 15s
TÉMOIGNAGE DE PIEL (Two poems by Proust) 15s
TÉMOIGNAGE DE PIEL (Two poems by Proust) 15s

"For other twentieth-century writers who show the same
flaring enthusiasm of Cocteau" (THE TIMES)
"One of the most elegant and beautiful English
translations of the twentieth century" (The Times)
"A work of considerable scholarship" (The Times)

Available from 28 Emperor's Gate,
London, S.W.7. (Annual subs. £2)

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Editor's essays

FRIEDRICH BLUME *Renaissance and
Baroque Music* 150pp. Trans-
lated by M. D. Herter Norton. Faber
and Faber. 35s.

Since articles written expressly for
dictionaries and encyclopaedias nor-
mally exhibit such recognizable fea-
tures as extreme compression, tight
concentration of detail, and a ten-
dency to unravel strings of proper
names, the separate issue of these
articles may do the kind of reader
who looks for a leisurely survey
couched in that special style generally
reserved for introductory texts. The
appearance, in book form, of Fried-
rich Blume's spacious planned and
masterly essays on "Renaissance
Music" and "Baroque Music" is
however neither too daunting nor too
bland, but rather welcome as a
middle-of-the-road attempt to sum-
marize the principal characteristics of
two great eras in musical history.

The essays come from the recently
completed German encyclopaedia,
*Die Musik in Geschichte und Gegen-
wart*, of which Dr. Blume is editor,
and they have been translated with
commendable care and accuracy by
M. D. Herter Norton. It would be
wrong to deny that there are some in-
stances of compressed detail and
strings of names, but they are happily
few and far between, spaced out by
liberal and critical evaluations of
musical forms and styles, by helpful
analogies with sister arts, and by sen-
sitive perception of the complex
interaction between national centres
of culture.

Theists as well as composers
receive a generous measure of treat-
ment, and their role in summing up

the Anglo-French literary quarterly now
published by the Univ. of Rochester, USA
Some of the recent issues of universal
appeal:

BAUDLAIRE-BERLIOZ (Sixty letters and fables
by Baudelaire, translated and introduced by
the editors)

THE THIRTIETH JUBILEE ISSUE
In memory of Jean Cocteau and his work
published by James Joyce, C. K. Scott, 46 letters
by Katherine Mansfield, Robert Graves, André
Gide, Marcel Proust, etc.

JERUSALEM IN WORLD LITERATURE
(250 pages with many illustrations) "A splendid
miscellany of poetry, legend and history" (Daily
Telegraph). "A work of considerable scholarship"
(The Times)

PROUST... APHRES PAINTER
Angelo Wilson, Proust's Standard Johnson, L. P.
Hawley, a Proust novel by Jean-Louis Curtis. 15s
TÉMOIGNAGE DE PIEL (Two poems by Proust) 15s
TÉMOIGNAGE DE PIEL (Two poems by Proust) 15s

"For other twentieth-century writers who show the same
flaring enthusiasm of Cocteau" (THE TIMES)
"One of the most elegant and beautiful English
translations of the twentieth century" (The Times)
"A work of considerable scholarship" (The Times)

Available from 28 Emperor's Gate,
London, S.W.7. (Annual subs. £2)

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

Wolfgang Schneider, Bach's Works, Amsterdam.
Bach's Works, Amsterdam. 1968. 15s

UNIVERSITY COLLEGE OF SWANSEA

Department of Extra-Mural Studies

A

BACH WEEK

The sixth annual "Bach Week" will be held at Clyne Castle, South Wales, April 2nd-9th, 1970. The week will consist of lectures, practical choral and orchestral rehearsals and recitals.

An illustrated brochure is available on request from The Director of Extra-Mural Studies, Derwick House, 6, Uplands Terrace, Swansea, Wales.

What's

what

in the

Modern

Arts

The Sunday Times series of books
is designed to help people who are
perplexed by the apparent obscurity
of new movements and new terms
in modern culture.

These fine productions are illustrated
and printed on large sheets. Each
sheet covers one of six subjects:
Architecture, Music and Drama
(together), Art (with colour),
Literature, Films.

4s. 6d. each or £1 for the set of six
from the Publications Department,
Times Newspapers Limited, 1, The
House Square, London, E.C.4.

Books

received

very extraordinary both in
sonality, which seems to be
manic-depressive (like the
contemporary, Giacinto),
music, which occasionally,
Giacinto's techniques of
contrast and unexpectedness
These outlandish gestures
most entirely restricted to
vocal music, a notable ex-
ample being the piling-up of
"chords" and a climax which
leads to the history of painting
of the "Service for Seven" in
the history of painting and
but Weelkes was clearly a
special study of Goethe's
illusions regarding the
power of his texts. When in
his old age, adding notes to
not force his music to extend
in 1843 painting his emo-
tional feelings in *Portrait and
Colour* (Goethe's *Theories
of a poem*), he wrote *The
Morning after the Deluge* on
the old device of an *opus
magnum* reflection of Gage
went deeply into relation-
ship, provided it seemed to
be between theory and practice
sufficient importance.

Some of these are surely self on colour (though in these
ing of discussion as the marks the great artist often seems
motives and the key-scheme (thomably cryptic). It is Mr.
borrowing, proclivity. "I had been in 'colour-science' the
period of cosmography" "I had been in 'colour-science' the
first word set to work, and he came to distrust all of
the same pitch, and since, when Goethe attributed colour
roughly circular and symmetrical, chiefly to the workings

